

June 17, 1960

Dr. Irving F. Burton
36913 York Road
Huntington Woods, Michigan

Dear Irvi:

If you are still on speaking terms with me, I hope you will read this note.

I did not acknowledge the letter and check you sent me, the return of the Hartley, nor did I send you an invoice, which proves that I was a complete blank and I suppose that I should explain my defection or whatever.

I have undertaken a stupendous job which has involved me to the degree that I could attend to no Downtown Gallery matters whatsoever. If you were a professional psychiatrist I would request some help which would enable me to say "no" on the next occasion, although I fear that my disease is chronic and permanent.

In any event, thanks for your letter and I am now acknowledging the return of the Hartley and am enclosing the invoice. I hope you continue enjoying the Marin and the Shaefer.

And so, my very best regards to you and the little woman.

Sincerely yours,

EdH:pb
Enclosures

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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June 17, 1959

Miss Deborah Calkins
220 East 72nd Street
New York, N. Y.

Dear Deborah:

It was very sweet of you to write me as you did and I must say it snapped up my ego considerably. Although there have been many flirtations on various occasions starting about 1936 when I was the only female dealer extant, I have always been terribly afraid of a profile in the New Yorker or in Time Magazine, having read many of these with the realization that somewhere somehow one's weak spot becomes a focal point of such articles and ends up in a devastating report one never lives down. Of course what would be interesting would be a report by a close observer of the art world in its many ramifications and heaven knows that I have had the unique opportunity of observing the artists, the collector, the critic, the museum official, et cetera, as well as the public in general. Were I to make a factual report, I would have to go back where I came from permanently, but I do like it here although the noise of the demolition and the final rearing of ugly buildings around me is driving me nuts. I recall when my quiet dirt road in Newtown was being converted to a paved town road against my protest, the selectman of the period made the remark, "You can't fight progress." And this, too, applies to what is happening on 51st Street and the immediate neighborhood.

No doubt you heard that I accepted -- and I should have my head examined -- the role of curator of the American exhibition in Moscow and have been working eighteen hours daily in preparation. I am leaving on the 17th of July and hope that after the gallery closes and during the short period in between I can coax you to Newtown so that we can just have good old homey gab. How about it? Do let me hear from you shortly.

Sincerely,

EGH:pb

June 17, 1969

Mr. Cedric Dever
The Studio
17A The Butts
Brantford, Middlesex

Dear Mr. Dever:

You were very kind indeed to write me as you did. I shall go through my files with the hope of finding some duplicate material in connection with the exhibition of paintings and sculpture by Negro artists which was held at this gallery in 1941 and which -- as I remember -- opened simultaneously with the report of Pearl Harbor. The publicity release and a photostat of the catalogue will furnish a superficial record but will include the list of the artists who were included. It was through this show that I discovered Jacob Lawrence, whom I still consider the outstanding painter of his race and whom I chose for a one-man exhibition instantly when he brought in some of his paintings for consideration in relation to the Negro exhibition. His was a true success story as we sold all sixty paintings in the exhibition almost immediately, dividing the series of that number into two groups, one acquired by the Museum of Modern Art; the other by the Phillips Memorial Gallery, with the proviso that all sixty be shown in each institution alternately. We also added Lawrence to our permanent list and all his subsequent shows were equally successful from the point of public acceptance and sale. His is a unique story and I wish it were possible for you to see a complete record of his work to date as recorded in our book of photographs, clippings, et cetera. To send you the complete record would entail a tremendous amount of work and expense. Many of the negatives are no longer available and I doubt whether we have any duplicate clippings. Nevertheless, I shall go through our files and see what I can collect for you.

Sincerely yours,

EGH:pb

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June 17, 1959

Arthur Jaffe Helioschrome Company
3 East 28th Street
New York 16, N. Y.

Gentlemen:

At last I have received word from Abraham Ratner who, too, agrees to the continued reproduction of APRIL SHOWERS. However, it will be necessary to communicate with Mr. Roy Neuberger at 120 Broadway to make sure that he, as owner of the painting, is willing to have it reproduced. Please get in touch with him.

As agents for both Miss O'Keeffe and Mr. Ratner, you have our permission, but Mr. Neuberger's must be obtained as well.

Sincerely yours,

RAJ:pb

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Memo from

SARAH JANE LICHTENSTEIN
Hi, Edith!

Hope nobody beat me to the draw—thought you'd be interested in the enclosed. Of course the house itself has had the town agog for months—me, I get more and more irritated every time I pass it and remember how empty the poor MaMay patio looks without the Zorach. I keep wanting to invoke the law of eminent domain or something.

We've had our usual hectic spring, but now school is out and even though the kids are all going to summer sessions, there's less pressure. We'll be going up to Dallas in June for my nephew's Confirmation, but that's hardly a vacation; we spend our time tearing madly around seeing the remnants of my once-large family. (G. and S. must have had us in mind when they wrote of the "uncles and ~~his~~ cousins whom he reckons up by dozens, and his aunts.") Other than that, a four-day fishing trip to Port Isabel (Gulf Coast) is our only vacation plan at the moment. Frank is very much involved with United Fund—he's Campaign Chairman—so we'll be more in need of vacation after the drive in October. I'm pitching for a cruise-out-of-New York combination, but so far it's strictly a one-woman dream.

I just finished a book—The Hourglass, I think it was called—in which there was a character which must have been modelled on you all the way up from the Greenwich Village days.

If I thought you knew the meaning of the word, I'd wish you a pleasant vacation; knowing you don't, I'll just say, have a nice summer. Best to Lawrence and John, and affectionate regards to you.

SJL

June 17, 1959

Mrs. Frank Lichtenstein
130 East Lynwood Avenue
San Antonio 1, Texas

Dear Sarah Jones:

You were a doll to send me that clipping and I appreciate it no end although it took me all this time to acknowledge it. My only explanation is that I got myself involved in an extracurricular job which has made my Downtown Gallery folder bulge at all the seams.

I adored all the reproductions but I still like good old Tom, a swell guy, and I suppose everyone is entitled to his own idiosyncrasies including jade or emerald insets. Tom has invited me many times and described the guestroom but it has been impossible for me to take advantage of his invitation as I really have been tied up in a great many knots.

My vacation for the summer of 1959 is being completely shattered by my acceptance of the job to direct the American exhibition in Moscow. I had no idea what the preliminaries would be and am convinced -- based on the current activities -- that I was out of my mind to accept this task. However, I never have any strength of character and it serves me right.

Your vacation sounds fascinating and knowing you I am sure that you can handle your family situation very well.

Yes, I was sort of a model for the dealer in The Hourglass but naturally, like all models, I did not think it did me justice. However, the book is a fascinating one and I am very proud of my friend Edwin Gilbert and am particularly pleased that he is on the best-seller list both in the New York Times and in Time Magazine. It is so nice to know the right people. Seriously, he and his wife Virginia are two of the sweetest people I have ever met and they are among my closest friends.

The gallery closes on June 26th. I am leaving for Moscow on July 17th and expect to get back during the middle of August for a short vacation before we reopen for the new season. I certainly hope that you and Frank will be up shortly after Labor Day and that you will let me know in advance so that I can plan at least one quiet and one very noisy evening. How about it?

My best regards to you and Frank.

Affectionately,

EGH:ph

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the little gallery

39 PALMER SQUARE WEST : PRINCETON, N. J.

June 17, 1959

Mr. Larry Allen
The Downtown Gallery
32 E. 51 St.
NY 22, NY

Dear Mr. Allen,

We seem to be doing quite well with the Shahn prints. I am sending you a check for the 5 prints we have sold recently, and meanwhile could you send me the following parcel post:

- 1 Wheatfield
- 1 Lute & Molecules
- 1 S&V with lettering
- 2 B&W Phoenix

Larry will be back pretty soon and I will let him settle up the weathervane situation with you.

Yours Truly,

WB Bannard
Darby Bannard
The Little Gallery

P.S. I AM INCLUDING SOME
RECEIPTS I NEVER RETURNED
TO YOU —

DID YOU GET THE
ALPHABET O.K. ?

WB

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the little gallery

39 PALMER SQUARE WEST : PRINCETON, N. J.

Dear Mr. Allen,

Please give Mr. Guberman the following Ben Shahn prints for us:

Wheatfield

Black and white phoenix

Mine building

Also that new print of the hands and the strings that you showed me when I was up last, if you can spare it, and any other new ones.

Thanks a lot. I'll drop in the next time I get into the city.

Wm Bannard

Darby Bannard

Mike Cons

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MUSEUM OF ART OF OGUNQUIT

SHORE ROAD, OGUNQUIT MAINE

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HENRY STRATER, *Director*

EDWARD F. FRY, *Curator*

WILLIAM I. HOMER, *Curator*

TELEPHONE: WELLS MIDWAY 6-2174

June 17, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith,

Just a note of personal thanks. You have done a wonderful job for us this year to make the Demuth show a success, and I appreciate it very much. We are reproducing in the catalogue both the "Red Poppies" and "Distinguished Air."

By the way, Bob McAlmon, for whom Demuth did this water color in 1930, was for years a good friend of ours in the Paris years, 1920 and on. Demuth probably met Brancusi through McAlmon. It would amuse you to read (or possibly you already have) in McAlmon's memoirs of the early Twenties in Paris, the statement that of all the American and English colonists, the only normal ones were Mike and Maggie Strater. Perhaps that has been what was wrong with me all these years. In any event, your young friend Lois is again an expectant mother.

We got two Demuth's from Bill Williams, five from Charles Morgan, and two from Bill Lane: twenty-eight in all. They look well under the new reflect-a-dome daylight lighting, which has been extended to all of the galleries this year.

The Spencers, Marins, and Shahns are all well hung, and add a lot to the show. We have five Kuniyoshi's up this year, borrowed from various sources.

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Mrs. Edith Gregor Halpert
Page 2

June 17, 1959

Don't forget the opening reception on
Friday afternoon, June 26th, if you are
anywhere in this area.

Your sincere friend,



Henry Strater

HS:am

Not to publishing information regarding sales transactions.
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SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

June 17, 1959

Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Some day you'll reap your due reward for all the generous interest and help you graciously serve to such as we. When the time comes, I hope I'll have something to do with it, for my gratitude runs deep; I would prefer to make with action rather than just words.

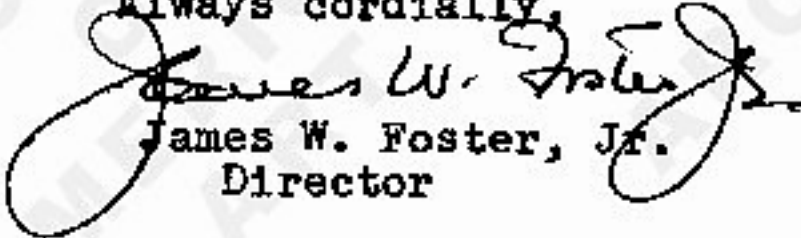
Now, regarding our circus show scheduled for Santa Barbara from August 4 to 30 and for the Palace of the Legion of Honor, San Francisco from September 12 to October 12, I should like to make formal request for the kind loan of the following:

Dove - Carnival
Karfiol - Circus in Dover
Shahn - Exhibition Poster

These paintings will be important to the realization of our show and both Tom Howe and I will be most appreciative of your rewarding cooperation. Enclosed are loan forms indicating that we would like to receive shipments, to be handled by Budworth, by July 24. You will receive notification of pick-up date and time, of course. Incidentally, if photographs are available, we'd be grateful for them.

With kind regards for Mr. Marin and with every good wish to you for a pleasant summer.

Always cordially,


James W. Foster, Jr.
Director

P. S. We may not need to call on you for the Marin, "Circus I", if Mr. Block will lend his. On the other hand, failing in that, might we impose on you for this work also?

P.P.S. I hope Wright Ludington looked at Rattner's "Crucifixion in Blue," which I admire and want to have - not that I'll have much influence in the spending of the D. Bear Memorial Committee's funds.

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Strong to Head Drive For Culture Center

L. Corrin Strong, former Ambassador to Norway, yesterday was named national chairman of a drive to raise \$25 million to build a National Cultural Center here.

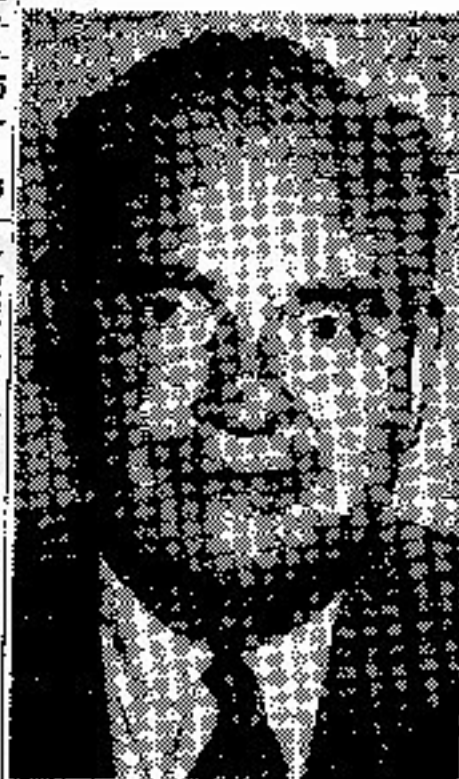
Strong's appointment was announced by Arthur S. Flemming, Secretary of Health, Education and Welfare. Flemming is chairman of the board of trustees of the Center, and Strong is vice chairman.

Flemming said that the Nation-wide appeal for building funds was notably strengthened by the appointment of Strong — "an able and dedicated man."

Strong said the Center will be a "truly national institution of which all Americans can be proud."

The project was approved by Congress last year. The 9.4-acre site finally determined for the structure—or structures—to house performances, exhibits and documents involving all branches of artistic effort, is in Foggy Bottom near F St. and New Hampshire ave. nw.

Strong, who lives at 2712 32d st. nw., will be assisted by others on the 30-member Board, and by a special 33-member advisory committee headed by Robert M. La Follette.



L. CORRIN STRONG

... appointment announced

chairman of the American National Theater and Academy.

A small staff is being assembled to create a plan and organization for the fund-raising drive. No Government financing is involved in the project.

THE DOWNTOWN GALLERY
32 East 51st Street
New York 22, N. Y.

June 17, 1959

The Honorable L. Corrin Strong
2712 32nd Street N. W.
Washington 8, D. C.

Dear Mr. Strong:

Although considerably delayed, I want to express my delight with your appointment as national chairman of the National Cultural Center in Washington — as the "able and dedicated man." Although I do not envy your money-raising project, I am thoroughly convinced that there is no one in this country better qualified to organize the plans for this national institution so badly needed in our cultural life and for the maintenance or establishment of our position in world culture.

When the building program is under way, I think I can be of some service in obtaining a collection or a number of collections of American art as outright gifts to the new institution, with no strings attached. By this I mean, none of the persons contributing works of art would insist on the total acceptance nor would request that they be appointed trustees. All of us feel strongly that there should be at least one institution which would demonstrate concretely the contribution made by the artists of the U.S.A. in the various "isms" which represent our uniqueness in world art today as well as in the past.

As you know, I have been a great admirer of Mrs. Strong's program in the past and the role she played in urging the inclusion of paintings and sculpture by American artists in the American embassies throughout the world.

If I can be of any assistance in any of the small details involved, please do not hesitate to call on me — as of September or later. I have been asked to represent the U.S.A. as curator of the American exhibition to be held in Moscow during July and part of August and shall depart about the 15th of July.

Meanwhile, please accept my wishes for great success in this project and do remember me to Mrs. Strong.

Sincerely yours,

Edith Greger Halpert
Director

EGH:ph

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June 17, 1989

Mr. Donald B. Goodall, Chairman
Department of Fine Arts
University of Southern California
University Park
Los Angeles 7, California

Dear Mr. Goodall:

If I have been behaving strangely you can blame it all on the American exhibition in Moscow with which I have been involved considerably during the past four weeks. As a matter of fact I have attended to nothing at all at the gallery and practically no one is on speaking terms with me. This is all for the good old U.S.A.

I found three photographs in my distention file and realized that these were prints I had ordered for you. They are now enclosed.

In addition we have just sold a portrait head by Lachaise to the Reby Foundation and if you will write there directly I am sure you will obtain all the information you require. Also, I would suggest that you communicate with Dr. Michael Watter, at 1924 Rittenhouse Square, Philadelphia. He has two very handsome small examples by Lachaise and will give you the information directly.

As I advised you previously, I sold a very important bronze some years ago to the Munsen-Williams-Freeter Institute, and there again I am sure that both photograph and the data will be forwarded to you.

Please forgive me for being so slow on the uptake.

My best regards.

Sincerely yours,

EGH:pb
Enclosures

June 17, 1959

Mrs. Richard Black, Curator
Abby Aldrich Rockefeller Folk Art Collection
Williamsburg, Virginia

Dear Mary:

I had hoped that you would have paid me a visit long before this. However, I suppose you are a very busy person down there in Williamsburg, Virginia.

As you probably know, the gallery closes for the summer months and this year on June 28th. Do you think you will be in New York before that date? I certainly hope so.

Incidentally, has any decision been made about the weathervane? I should very much like to clean up these small details before the season is over. Won't you please let me know.

My very best regards.

Sincerely yours,

ROH:ph

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June 18, 1959

Mr. Harry N. Abrams
Harry N. Abrams, Inc.
10 East 44th Street
New York 17, N. Y.

Dear Harry:

As you may know, I have been asked to serve as curator of the American exhibition to be held in Moscow from July 28th for a period of six weeks.

Based on my experiences of last year I know that the museum directors there are very eager to own copies of your book on the Hermitage Collection. Since our government is providing no funds whatsoever (not even my fare), I am writing to ascertain whether you would be willing to contribute several copies which could be presented to these officials, naturally with a card crediting the gift to your firm.

Won't you please let me know?

With best regards,

Sincerely,

EGH:ph

THE AMERICAN FEDERATION OF ARTS



1083 Fifth Avenue, New York 28 • SA 2-2452

June 18, 1959

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Suzette M. Zacher

DIRECTOR

Harris K. Prior

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York, N. Y.

Dear Mrs. Halpert:

I am writing further with reference to our letter to you of May 8 in which we described the forthcoming PROJECT ELAI. You will recall that you told Mr. Lawrence that VICTORY by William Zorach could be made available for the exhibition. However, we now note that you have substituted the sculpture BATHING GIRL by the same artist and I enclose our usual loan agreement forms for this work.

Very sincerely,

Margaret Cogswell
Associate, Foreign Exhibitions

MC/em

Enclosure

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June 18, 1939

Mr. George Braxillier
George Braxillier, Inc.
215 Fourth Avenue
New York 3, N. Y.

Dear George:

As you may know, I have been asked to serve as curator of the American exhibition to be held in Moscow for six weeks starting July 25th. I am leaving on the 15th of the month.

Based on my experiences of last year, I am convinced that a great deal can be done in Russia by way of publications on American art and have to date been successful in obtaining a considerable collection for distribution to the museum directors and the press. The government here is providing no funds whatever for this phase of educational activity and since I am contributing a tremendous amount of time, to say nothing of all the costs of transportation, etc., I am not in a position to make any further gifts and am therefore making this appeal on behalf of the government in the hope that you will supply a number of copies of your publication on Ben Shahn for the purpose.

Won't you please let me know your decision as I shall have to make shipping arrangements through the government bureau very shortly?

Sincerely yours,

EGH:pb

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June 18, 1959

Mr. William H. Lane
Standard Pyroxoloid Corporation
Leominster, Massachusetts

Dear Bill:

The Dove Exhibition has now gone on its way to La Jolla, and to my regret as I enjoyed so much living with it here. The showing there is from June 20 through July 7. I am going down and to talk about Dove some evening before the exhibit is over there. The final showing, as you know, is in San Francisco, where it opens on August 18.

Alfred Frankenstein, Art Critic on the San Francisco Chronicle and one of the few good critics on the Coast, is keen about Dove (as he well should be) and wishes to do a considerable spread in their Sunday section. He wants to do three or four paintings in color. The San Francisco Museum of Art has written and asked for transparencies, and we don't have any here. I wonder if you could let us have four or five of the transparencies from which your plates were made and which, I am sure, must be in your files. We will return them as soon as they have been used, and I do think it is well worth while to go along with such a large piece of fine publicity.

Please let me know at your earliest convenience as I must take some other steps if this does not reach you or if you do not have the transparencies on hand. I leave the choice to you, remembering, if you will, that color reproductions in the newspapers are less than subtle and contrast is doubtless what is needed.

I expect to be in New England about the middle of July, and I shall be on Cape Cod for about three

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Mr. Lane

-2-

June 18, 1950

weeks. If we did not meet, it would be too bad.
When we do, I can tell you of my plans.

Ever yours,

Frederick S. Wight
Director of the Art Galleries

FSW:je

P. S. Do, please, send the transparencies air mail.

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ARTHUR JAFFÉ HELIOCHROME COMPANY
3 EAST 28TH STREET
NEW YORK 16, N. Y.

June 18, 1959

Mrs. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

Thank you very much for your good letter
of the 17th, giving us Mr. Rattner's consent to re-issue
color reproductions of his "April Showers".

In the meantime we also received Miss O'Keefe's
permission for her "White Place in Shadow".

Mr. Neuberger has given us his permission for
re-issue of reproductions of all the Paintings in his poss-
ession.

Very sincerely yours,

ARTHUR JAFFÉ HELIOCHROME COMPANY

Arthur Jaffe

EOJ:PW

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LOEBL, SCHLOSSMAN & BENNETT
ARCHITECTS - ENGINEERS
222 NORTH MICHIGAN AVENUE
CHICAGO 1

June 18, 1959

JERROLD LOEBL, F. A. I. A.
NORMAN J. SCHLOSSMAN, F. A. I. A.
RICHARD M. BENNETT, F. A. I. A.
HARRY R. NORTMAN, A. I. A.
WILLIAM J. MCARTHUR, A. I. A.
FRANKLIN R. SMITH, A. I. A.
CALVIN JAY TORIN, A. I. A.
PO HU SHAO, A. I. A.

RANDOLPH 8-7350

Returned 6/24/59

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

*Wrote
ret*

Thank you for your letter of June 16, 1959, regarding the Rattner paintings and the Rattners. We're trying to get a decision on the Rattner window by early next week so that I can get the information to Abe as quickly as possible. I also appreciate your allowing me to keep the Rattners until September 1st, but I have carefully looked at them, and we have decided that we don't feel that we want to keep either one. I am still sure that the small one is not the one I saw.

We're leaving for Europe about the 18th of August, and if your Gallery is open then, I would like to come in and make sure that I have the right one.

I have sent by prepaid Railway Express, insured the same as you did, the two paintings today.

Sincerely,

Jerrold Loeb
Jerrold Loeb

Many Thanks

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June 18, 1959

The Downtown Gallery

New York, 22, N.Y.

Attention Mrs. Halpert

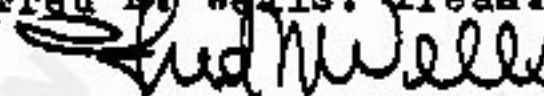
Dear Mrs. Halpert,

Norman Geske reported to me recently that two of the Arthur Dove watercolors which we had used in the spring exhibition ~~recently~~ had been missing. We have asked Berkeley to re-check everything carefully, and have also written all the galleries involved in our spring show to see if they were delivered by error.

Is it possible that either or both of these items have been returned to you by this time? We have made a preliminary report to our insurance carrier, but before asking the New York office to make a detailed investigation we thought it best to check with you.

Sincerely,

Fred N. Wells, Treas.



1. Arthur Dove, water color, EARLY MORNING, No. 32/31.
2. Arthur Dove, water color, CENTERPORT SERIES #13, No. 41/43.

FRED N. WELLS

1134 "O" ST,
LINCOLN, NEBR.

THE NEWARK MUSEUM

NEWARK 1, NEW JERSEY



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FRANKLIN CONKLIN, JR., President
WILLIAM A. HUGHES, Vice-President
MRS. JOHN R. HARDIN, Vice-President
MR. GEORGE BARKER, Vice-President
LEONARD DREYFUS, Treasurer
KATHERINE COFFEY, Secretary and Director
MRS. MILDRED BAKER, Asst. Secretary and Assoc. Director
TELEPHONE: MITCHELL 2-0811

June 18, 1959

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

In connection with our retrospective exhibition of the work of Max Weber, which we are planning to have from October 1 to November 15, Mr. Weber and Mr. Gerdtz, our curator, have recommended that we request from you the loan of the following paintings:

Joel's Cafe, oil
Rush Hour, oil
La Parisienne, oil
Wind Orchestra, oil
Tranquility, oil
Repose, oil
Three Heads, oil
Abstract Portrait, gouache
Dissension, gouache
Interior with Model, gouache
Lecture at the Metropolitan, pastel

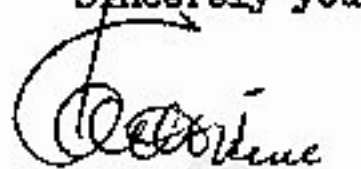
and also the painting "Trio" from your private collection. In addition we would appreciate from you the address of Mr. and Mrs. Tarleau so that we might communicate with them.

We can promise you expert handling of these works and we shall collect and return them by Museum vehicle. Naturally, we shall assume all insurance costs.

I hope very much that we can have your cooperation in this matter which we expect to be one of great significance to us and to our community.

With my regards,

Sincerely yours


Director

:lc

1909
1959 : 50th Anniversary Year

June 18, 1959

Mrs. Flora M. Preston
14 bis Rue Marboef
Paris VIIIe, France

Dear Mrs. Preston:

I am very sorry that your recent letter was not answered more promptly. During the past month or so I have been out of town considerably and it was not until this moment that I have had an opportunity to attack an overflowing folder of mail.

Also, I have no record of previous correspondence referred to in your letter and I am sorry that I seem to have been rude.

Yes, I remember that you purchased the Barnett for \$900. under the name of Mrs. Mobley. The size of this is 8 1/2" x 10". Unfortunately we have no photograph available as the only print in our records is one we obtained originally from the previous owner. Incidentally, although we are gradually eliminating our 19th century department, I shall be glad to help you in selling the painting, if you will let me know what price you have set on it.

The gallery is closing for the summer on June 28th and I shall be in Russia but my mail will be held for me until my return. The gallery reopens at the usual time -- directly after Labor Day.

Sincerely yours,

EGH:pb

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June 18, 1944

Mr. Frank A. Shea
Publisher's Office
TIME Incorporated
9 Rockefeller Plaza
New York, N. Y.

Dear Mr. Shea:

I was referred to you in connection with a matter which I hope will interest you.

As you may know, the American art exhibition opens in Moscow on July 25th. I have been appointed curator of the exhibition and based on my experiences in Russia last year feel that it is most vital for the museum officials and the press there to have reference material in connection with this exhibition, if we are to obtain what we hope will be favorable reviews. The catalogue, while most adequate, gives very little information regarding the artists exhibited other than the general facts. I have asked several publishers and have been successful to date in obtaining gratis a number of copies of important publications on American art to be presented to persons of importance. Naturally I feel that 300 YEARS OF AMERICAN ART would be one of the most vital educational factors and I am writing to ascertain whether you would consider sending a minimum of ten copies and hopefully more for this purpose. The official U. S. Bureau address will be given to you in detail for shipping or we can include these books with another group just received.

May I hear from you.

Many thanks for your cooperation.

Sincerely yours,

ES:apb

view to publishing information regarding sales transactions, ascertain who responsible for obtaining written permission on both sides and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information is by the publisher 50 years after the date of sale.

Chap. 10
ART in America
(review issues)

June 18, 1958

Mr. Frederick S. Wight
Director of the Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I found your letter very flattering. Why I should have my finger in the Langview pie I don't know. As a matter of fact I haven't the slightest notion what the foundation is about or why and have been too busy to see the exhibition at the Whitney but shall dash over one of these days before I leave for Newton.

May I suggest that you write a letter directly to the character in charge and explain the family relationships within U.C.

I shall move to Connecticut on the 26th of this month and will remain there until about the 14th or 15th of July when I come back to pack, shop, et cetera, in preparation for my long voyage starting on the 17th. For some reason or other the whole idea depresses me tremendously but I am sure you will cheer me up with your visit. Do let me know sufficiently ahead so that I can plan my time accordingly.

Sincerely,

FWW:ph

UNIVERSITY OF CALIFORNIA

DICKSON ART CENTER
LOS ANGELES 24, CALIFORNIA

June 18, 1959


Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I take the precaution of sending you a copy of a letter that I have just written to Bill Lane. It occurs to me that he may be traveling, and my letter might go unanswered too long. As you see, it is a question of color reproductions for the San Francisco Chronicle. How nice that Dove is bringing you and your old buddy, Alfred, together again.

Yours most faithfully,


Frederick S. Wight
Director of the Art Galleries

FSW:je
Enclosure

June 18, 1949

AP A
Mrs. J. Watson Webb
Shelburne
Vermont

Dear Electra:

Although our photographer is still ill, he has managed to make a few prints for us where negatives existed. Thus I am now sending you a few photographs with the descriptions, etc.

The embroideries will be taken care of — I hope — tomorrow when the photographer promised to get to work at the gallery.

You recall the pair of portraits which interested you but which you thought had been overpainted. Among the photographs you will find the before and after, indicating exactly what was done, and

I am also enclosing the report from the restorer who will also send an ultraviolet print to prove that the retouching was limited to the areas on the man's face and possibly several scratches elsewhere. The cracks were taken care of through the remounting on new canvas but of course still show superficially. Please study the two sets of photographs which make all this very clear.

I am simply overwhelmed with the fact that the gallery is on the road toward completion. In fact I am stunned and cannot wait to see it. I am also very much impressed with the tremendous publicity.

It is too bad that you had to give up the Scotland trip but in the long run it may not be such a loss as the wear and tear of travel — and I speak for myself — frequently negates the benefits of a vacation.

And so, I hope to see you very soon.

Affectionately,

EGW:pb

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הנהלת ההסתדרות הציונית • the executive of the ZIONIST ORGANISATION



בית הנכות הלאומי בצלאל
The BEZALEL NATIONAL MUSEUM

1956 - 1906

טלפון: 5652 • ירושלים • JERUSALEM, ISRAEL • ת.ד. 398 • פ.ד. 0-0

Jerusalem, June 19th, 1959

482/800

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.
U.S.A.

Dear Mrs. Halpert,

Not sure where this letter will reach you, but wherever it does,
I hope it finds you enjoying the best of health.

Finally, after lengthy and uneventful peregrinations, the
silkscreen prints by Ben Shahn which you and Dr. and Mrs. Kanof presented to
the Bezalel, arrived in the Museum today, after sitting in customs for almost
a month. They fill a gap in the graphic collection here and I really wish to
thank you very much.

Their arrival now is most auspicious, since we are just
setting up an American graphic show which we hope will open some time in August.
We are trying to bring Dr. Arthur Heintzelman here, since he was instrumental in
receiving the greater part of this collection and we hope he will lecture on
contemporary American graphics. Heintzelman is going to do a portrait etching of
Ben Gurion, which we hope will cover the expenses of the trip.

You recall that we spoke about a Max Weber show here. You know
that I mentioned this casually to the artist and he was completely enthusiastic.
He said he would loan from his collection, and even suggested that he might help
with the catalogue or some other expense. We certainly would be very grateful if
we could get an exhibition and I am sure the Government would participate in the
show as well. What should we do now?

It is really a shame that you couldn't make a trip to Israel this
summer. I hope you will succeed next summer. It would be truly a great opportunity
if you were coming next summer, to have an exhibition of your collection here in the
Bezalel and then, while you were here, you could give a few talks about American art.

Lots of people, mutual friends of ours, have been here this summer
and I have sent a hello back to you with many of them. A particular greeting was sent
with Helen Kramer. I hope to bring you personal greetings this Autumn.

Best regards.

Sincerely yours,

Karl Katz

Bezalel National Museum

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may be published 60 years after the date of sale.

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CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

June 19, 1959

Mrs. Edith Halpert
32 East 51st Street
New York 19, New York

Dear Edith:

On May 25 I wrote you in regard to the insurance situation, enclosing two copies of a release, one of which was to be returned to us signed by you. Up to the present writing your release has not been returned. Could I bother you to execute the release at your earliest convenience so that our files in connection with this aspect is completed for the USIA exhibition of 20th Century American Painters.

Please do not ship your paintings for this exhibition until further notice from us. All matters in connection with the exhibition have not as yet been completed.

Thanking you and with kind regards, believe me

Sincerely,

Bill

William N. Eisendrath, Jr.
Assistant Director

WNE:vcf

ATA

June 10, 1969

Mr. Sam David
David David
1618 Pine Street
Philadelphia, Pennsylvania

Dear Sam:

The fact that I did not communicate with you sooner did not indicate lack of interest in the eagle, which still intrigues me tremendously.

As I mentioned previously, I got myself involved with the American exhibition in Moscow for which I am serving as curator and have been working an average of eighteen hours a day, ending at four a.m. It has been impossible for me to get away for a moment and I cannot see my way clear toward making a trip to Philadelphia before I leave.

Would it be at all possible, if I paid the expenses involved, to have the eagle sent to me sometime next week before the gallery closes (June 28th) for the summer and before I leave for Connecticut and subsequently for Moscow? Won't you please let me know?

Many thanks and best regards.

Sincerely yours,

EMapb

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

David David
1618 Pine St
Phila

Pe 5-2922

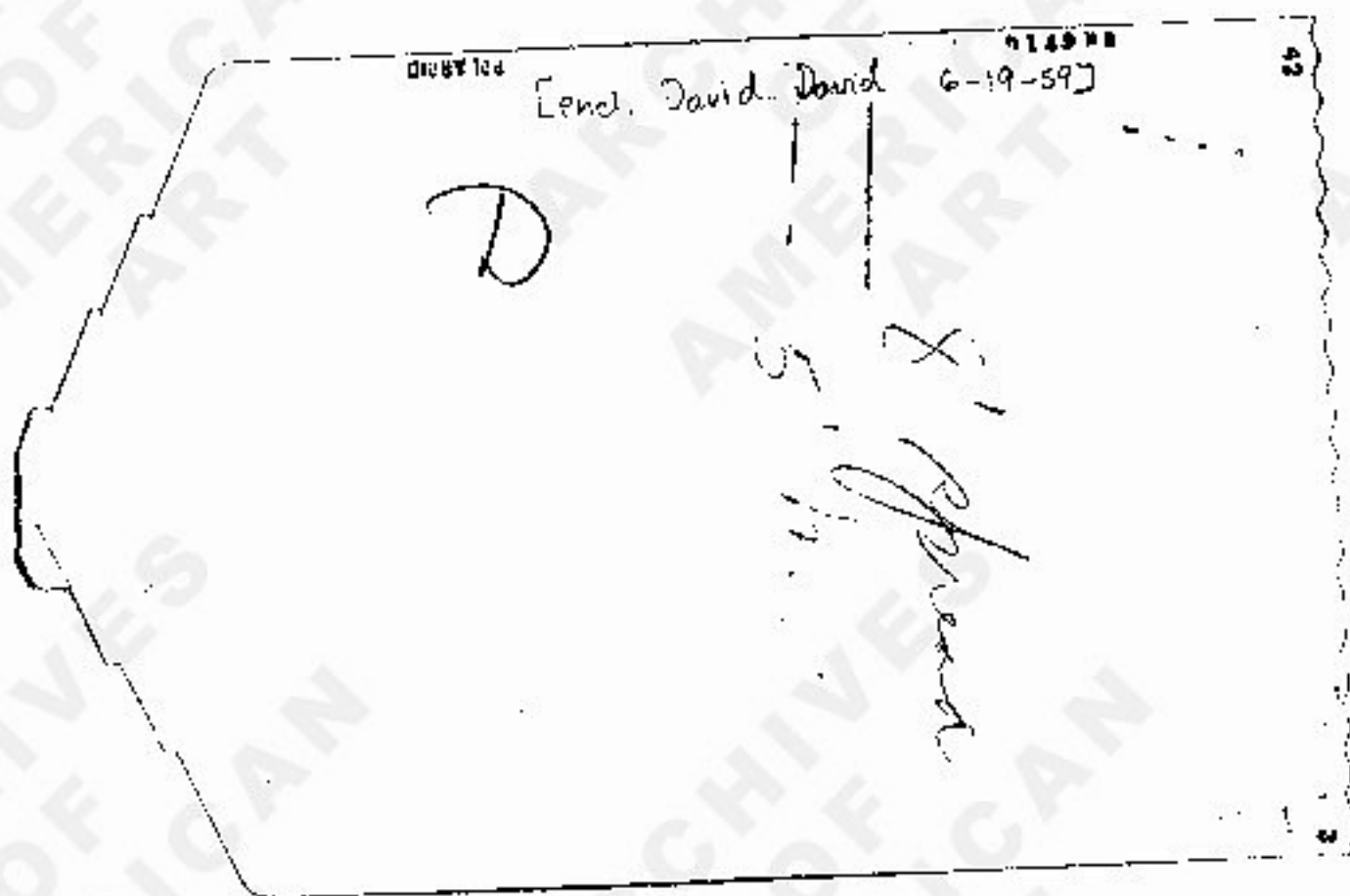
Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

103 Infants Reg.
Broad based
Wash. Grays
estate name co. 1878

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June 19, 1959

Mr. Sidney Reiner
Common Travel Bureau, Inc.
45 West 45th Street
New York 36, N. Y.

Dear Mr. Reiner:

Thank you so much for your prompt attention. I sent your original copy off to Washington so that there will be no confusion. However, I want to make sure that I have a front seat (on the two-seat side), which I understand is very unpopular because all the pilots consider it the most dangerous location on the plane. I happen to favor it as I cannot bear to have anyone sit in front of me.

Have you any suggestion for a hotel in Paris where I can have a good night's rest before going out? If not, I shall write to some friends to make these arrangements for me.

After three weeks of negotiations, I still have no confirmation regarding my reservation at the Hotel National in Moscow where I requested a de luxe room or suite with bath, on the European plan, in view of the fact that I won't be able to shuttle back and forth for meals at the hotel.

To date there has been no confirmation, as I mentioned, and I wondered whether you could make it. I should be most grateful.

Thank you for your courtesy.

Sincerely yours,

EGH:pb

June 19, 1959

Mrs. Ralph T. Crane, Jr.
131 Upper Mountain Avenue
Montclair, New Jersey

Dear Mrs. Crane:

During the past month I have been away from the gallery so much of the time that my correspondence has suffered accordingly. In addition I have drawn a number of complete blanks, including one in connection with our previous correspondence.

If I may impose upon you, would you be good enough to list on the enclosed card the title of the Zorach sculpture referred to, so that I may supply the information you requested.

And please forgive me.

Sincerely yours,

EGH:pb
Enclosure

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

June 19, 1959

Madame Tamara Mamodov
Cultural Attache
Embassy of the U.S.S.R.
1125 16th Street N.W.
Washington, D. C.

Dear Madame Mamodov:

Once again I am taking the liberty of writing to you. I am sure that you will have forgotten my previous letter dated July 2, 1958, referring to a trip to the U.S.S.R. I then planned. It was only when I returned from abroad that I was advised of your very considerate telephone call.

In passing, I should like to express my tremendous enthusiasm for what I saw and heard during my three-weeks stay in the U.S.S.R. Now I have the privilege of making a second trip — this time under the aegis of the State Department which, as you know, is sponsoring the exhibition of American art to be held in Moscow as part of the fair. On this occasion I have been asked to act as curator of the exhibition, which opens on July 25th, and I expect to arrive there on the 26th of the month.

The committee which selected the seventy-five paintings and sculptures is to be highly commended for the brilliant choice which truly represents American art of the last thirty years or more in its many manifestations — starting with pure realism and ending with pure abstraction, incorporating all the other facets which express the individual approach of so many artists. Naturally I am very eager to reach not only the museum officials who were so kind to me during my previous visit, but the critics, artists, and the public. I have a smattering of Russian and am now taking a course with a professional instructor in the hope of being able to speak intelligently to any members of the audience who wish to discuss specific works of art in the exhibition.

In order to reach the audience, I feel that it would be most important to meet the art critics and other writers who are interested in an exchange of ideas regarding the cultural life of both countries. For this reason I am appealing to you for a list of names to whom special invitations should be sent, with the idea of having a press viewing before the formal opening, as we do here in relation to any exhibition of consequence. If it is not an imposition, would you be good enough to send me such a list and any other suggestions you think will further a stronger mutual understanding.

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Madame Emma Hemminger

- 2 -

June 19, 1900

In the event that you deem it advisable to arrange for a meeting between you and me — and will grant me the privilege — I shall be glad to come to Washington at your convenience, upon several days' notice; or, if you are planning to be in New York at any time before the 15th of July when I leave, I shall be at your service whenever and wherever you suggest. A self-addressed envelope is enclosed for your convenience in replying.

It will be a great pleasure and honor to meet you.

Respectfully,

Edith Greger Halpert

Edith

Enclosure

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June 18, 1959

- 2 -

Mr. Earle Grant

Abstraction, 1914

6521, 61, 1959, 19, 1959

2110, 11, 1959, 19, 1959

Long Island, 1940

Mr. Earle Grant
2922 Nichols Street
San Diego 6, California

These are among his greatest paintings.

Dear Earle:

I decided last winter vacation -- if the Russians tolerate me -- to go to the U.S.A. to see you and to see the U.S.A. before I go to the U.S.S.R. I don't know if you have any more of your work.

It is always a great joy to receive a letter from you. (As I finished dictating this sentence I looked at your letter of June 20th and found that I am practically quoting you. How unoriginal can I get.) Nevertheless, I mean it.

I certainly appreciate your frankness and wish more people were as direct about their responses to works of art, in the originals or in photographs. You may rest assured that I shall keep not one but both eyes cocked for a terrific Ben Shahn, as soon as he completes and delivers one to us. As I mentioned previously, we are closing the gallery on June 26 for the two summer months and I shall not bother you any further about hand-painted pictures or whatever. While I am in Moscow, believe me, I will have my hands full, not with ballet dancers in or out of the theatre, but with the art officials who will flip when they see our art exhibition there. As a matter of fact, the committee which selected the show in toto did an extraordinary job and I am very happy to be with the show which is so representative of all the "isms" practised in this free, if wild, country. Meanwhile, I wake up nights and find myself talking Russian very convincingly about the quality and freedom of American art. Thank heavens I live alone and no one can hear me during these nocturnal diatribes -- or I would be put into a rocky hatch.

Although I deeply regret that I cannot be present at the opening, I just discovered that our Arthur G. Dove exhibition is scheduled for the La Jolla Art Center as of June 20th. Be sure that you and Flory get to see this exhibition which makes very clear the fact that as early as 1910 abstraction, emphasis, was practised in this country. Incidentally, you will also see what a tremendous influence Dove had on a good many of the current young artists who feel that they have discovered this form of expression in 1958. Also, take a good look at the following examples included:

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GREENBERG INSURANCE AGENCY

17634 JAMES COOKMAN HIGHWAY

DETROIT 85, MICH.

PHONE BR. 4-9504

June 19, 1959

Downtown Gallery
New York, N.Y.

Gentlemen:

We are pleased to enclose a Certificate of Insurance of Cover Note #21-625 which is written to cover all of the items of painting and sculpture included in the exhibition known as the "AMERICAN NATIONAL EXHIBITION IN EUROPE".

The following item which you loaned is included in this coverage.

"Victory" a sculpture by William Zorach which is valued at \$3500.00.

Very truly yours,

THE GREENBERG AGENCY



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EL 625

C. V. STARR & CO., INC.

108 MAIDEN LANE

NEW YORK 5, N. Y.

Certificate of Insurance

This is to Certify THAT WE HAVE EFFECTED, THROUGH SOURCES INDICATED BELOW, THE FOLLOWING INSURANCE:

Assured: UNITED STATES OF AMERICA (OFFICE OF AMERICAN NATIONAL EXHIBITIONS IN EUROPE) AND ARTISTS OF AMERICAN ART AND LANGUAGE OF FUTURE EXHIBITION EXHIBITION AS THEIR RESPECTIVE INTERESTS ARE AFFECTED (HEREINAFTER REFERRED TO AS THE ASSURED).

Address: Chicago, Illinois

Insurance: Against all loss and/or damage of whatsoever kind and however arising, irrespective of percentage, from any external cause, covering Paintings and Sculptures as per list in Underwriters' possession.

From time of acceptance from private owners by the Assured on and after April 15, 1959 inclusive, whilst there and thence via Finland to Moscow Fair, whilst there on exhibition and return to United States of America and until delivered to private owners.

For Steamer and/or Steamers and/or Power Bunkers - Classification Class (with age limit extended to 25 years) - and/or Air and/or any Conveyance.

Institute Cargo Clauses (WPA Average) - Excludes Clause 4, Loading.

Amount: \$200,000.

Rate: .75% plus Scale War .45%

Freight: \$1,300.00
Plus Stamp Duty \$1,300.00
\$2,600.00

New York Scale Clause, Service of Bill Clause (New York) The Clauses.

ALL AS PER TERMS AND CONDITIONS OF THIS CERTIFICATE AND FORMS ATTACHED AND/OR POLICIES TO BE FURNISHED.

INSURED WITH: LLOYD'S UNDERWRITERS \$200,000. - EXCESS CONTAINING \$201,744.

Dated at

New York, N. Y.

May 7th

19

C. V. STARR & CO., INC.

David G. Pearson

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POL ^{5/11}

June 10, 1959

Mr. John Ireys
1409 Blue Ridge Drive
Beverly Hills, California

Dear Mr. Ireys:

When you were at the gallery recently, you expressed an interest in a John Marin painting entitled REGION OF TAOS, NEW MEXICO.

The gallery closes for the summer months on June 25th and it occurred to us that you might be interested in having this painting sent to you for consideration during that period. The only obligation under the circumstances is the expense involved in packing, shipping, and insurance.

If you are interested in having the painting sent to you for that period we shall be very glad to do so. Won't you please let us know. A self-addressed envelope is enclosed for your convenience in replying.

Sincerely yours,

EGH:ph
Enclosure

Re Region 7 Taos 30/11
\$1800.

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June 18, 1958

Mrs. Everett H. Jones
338 Westover Road
San Antonio 9, Texas

Dear Mrs. Jones:

I have been away from the gallery so much of late that I did not write you before shipping the Epstein to you. Incidentally, I hope that you were pleased with the current patina which is identical to mine. William Zerach helped us carry out Sir Jacob's instructions and we were delighted with the results.

My very best regards to you and Bishop Jones.

Sincerely yours,

EGH:pb

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

EGH:

After I got this all typed, I found the little receipt down under the flap of the folder.

The invoice to Dr. and Mrs. Kanef billed them (and they paid for) the "first three" on the purchase slip (referring to 8462).

It would be my impression that Mr. Katz received all six, sent you - for tax records - the official museum receipt for those you presented to it, and that he has sent a similar receipt - for the Kanef's tax records - to them for the other three.

His receipt to you would be correct, then, and the listing of the other "first three" titles in the letter incorrect.

Kanef: Passion of Sacco and Vanzetti
Wheatfield
Alphabet of Creation

Halpert: Mine Building
The Scientist
Late and Molecules

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

A Week-A-Day Calendar

JAN	FEB	MAR	1959 APR	MAY	JUNE
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30
JULY	AUG	SEP	OCT	NOV	DEC
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

LAST MONTH	1959 JUNE 1959	NEXT MONTH
1959 May 1959	S M T W T F S	1959 July 1959
1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30	1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31

FRIDAY 19 JUNE

ENGAGEMENTS	MEMORANDA
8:00	
8:30	
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170	FRIDAY, JUNE 19, 1959 195

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

June 19, 1950

Mr. Patrick Malone, Director
La Jolla Art Center
La Jolla, California

Dear Mr. Malone:

Enclosed please find the consignment invoices listing paintings by Arthur G. Dove lent through the Downtown Gallery for the exhibition scheduled for the La Jolla Art Center.

You will note that 13 of the paintings included are for sale and that the prices are listed accordingly. In the event that any of these examples are purchased or sold by the Center, a 10% discount or commission will be allowed by the gallery.

I hope the show will be a great success.

Sincerely yours,

RMH:ph
Enclosures

June 12, 1959

Mr. André Provin
c/o Robert Ginter
449 South Beverly Drive
Beverly Hills, California

Dear Mr. Provin:

I was very pleased to learn that one of my very favorite paintings by Arthur Dove had found a good home -- although I regret so much not having had the privilege of meeting you.

I checked with our framer and found that it would take at least a period of ten days to two weeks to resilver the current frame which both the artist and Stieglitz considered very appropriate in shape. Since I was advised that you wanted the picture quickly, we decided to ship it to you in its present condition and allow \$25, for which we are now sending you a credit toward the cost of having it attended to locally. If this is not satisfactory, please let me know, but our framer estimated \$25 for this repair job.

I look forward to the pleasure of meeting you on your next visit to New York.

Sincerely yours,

EGH:pb
Enclosure

June 18, 1938

Mrs. Herman Salmeyer
188 South Buckingham
Los Angeles 48, California

Dear Mrs. Salmeyer:

In preparation for our annual summer showing of the gallery, I have been going through our follow-up file and find that we sent you photographs on May 15th including those of drawings and watercolors by Rattner and by Shahn.

If you have no further use for this material, would you be good enough to return the prints to us. Our photographer is ill and we have some difficulty in supplying photographs for the many publications that are now in preparation on both of these artists. Thank you for your courtesy.

Incidentally, we shall be very happy to send you additional prints in the fall, when we reopen after Labor Day.

Sincerely yours,

RM:tpb

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Paul J. R. Schlessinger, M.D.

Sol Feigman, M.D.

8 Table Lane

Hicksville, L. I., N. Y.

June 20, 1959

Dear Mrs. Halpert -

This letter is long overdue. Joyce and I should like to thank you ever so much for the kindness you showed us last week when we bought the Weber and O'Keefe.

We know how busy you have been with your projected trip abroad, and therefore your kindness and consideration to a couple of amateurs was just that much more appreciated.

Everyone who has seen the Weber has loved it. The O'Keefe has drawn a mixed reaction. Needless to say, it

Paul J. R. Schlossinger, M.D.

Sol Feigman, M.D.

8 Table Lane

Hicksville, L. I., N. Y.

is enough that Joyce and I enjoy them.

We shall drop into the gallery on
Wednesday June 24th to settle our accounts
with you and wish you Godspeed.

Once again, thank you

Also Joyce Feigman

MICHIGAN STATE UNIVERSITY EAST LANSING

DEPARTMENT OF ART

June 20, 59

Mrs. Edith G. Halpert
Borah Tower Gallery
32 East 51 Street
New York City

Dear Mrs. Halpert:

The very beautiful
Bavaria Enamelled figure
of your collection, reproduced
in The Atlantic Monthly
April 1958 p. 51, has been
brought to my attention.

Can you tell me how much
it would cost us to buy it or
one of equal quality -.

Sincerely yours,
Martin S. Savie

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

6/21/59

Dear Aunt Edith,

Thank you so much for getting the picture framed and for sending it to me. I was so excited when I received it and can't wait for Mommy to hang it in my room. My art collection sure is growing!

I am taking a study course which lasts for six weeks and am counting the days until it ends, because then we are going to California (July 30). The thing I want to do most out there is visit a movie studio, and a friend of ours is arranging for us to go through Warner Brothers. I also want to see Disneyland.

I am enclosing a note for you to give to Mr. Weber, thanking him for the picture. Thanks again for sending it to me. The frame is just lovely.

all my love,
Ratsy

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June 21, 1960

Mr. Lee Ault
ART IN AMERICA
686 Madison Avenue
New York 22, N. Y.

Dear Mr. Ault:

As you may know, the American art exhibition opens in Moscow on July 25th. I have been appointed curator of the exhibition and based on my experiences in Russia last year feel that it is most vital for the museum officials and the press there to have reference material in connection with this exhibition if we are to obtain what we hope will be favorable reviews. The catalogue, while most adequate, gives very little information regarding the artists exhibiting other than the general facts.

I have asked several publishers and have been successful to date in obtaining gratis a number of copies of important publications on American art to be presented to persons of importance. Naturally I feel that ART IN AMERICA would be one of the most vital educational factors and I am writing to ascertain whether you would consider sending some copies of various issues for this purpose. The official U. S. Bureau address will be given to you in detail for shipping, or we can include these books with another group just received.

May I hear from you. Many thanks for your cooperation.

Sincerely yours,

EGH:pb

See letter

2213 Everett Avenue North
Seattle 2, Washington
June 22, 1959

Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

In response to your letter of March 21
I sent you a number of color transparencies
of my paintings. Not having heard from
you since then, I wonder whether or not
they got to you. If so, I should much
appreciate having your reaction to them.

Also, with regard to the portfolio of ink
drawings you still have, I should like
to know if there is a possible outlet for
this sort of work either with you or some
other gallery of your acquaintance — and, if
not, could you please return them to me?

Hoping to hear from you at your
earliest convenience, I am

Sincerely yours,

Leon Applebaum

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George Braziller, Inc.

215 FOURTH AVENUE • NEW YORK 3 • N. Y.

OREGON 4-6004

June 22, 1959

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Edith:

The Shahn book won't be ready this summer. It is scheduled for next year. However, we are hoping to make arrangements to send to Moscow copies of our first six painters.

Albert Pinkham Ryder
Thomas Eakins
Winslow Homer
Willem de Kooning
Stuart Davis
Jackson Pollock

Have a good time in Moscow.

Cordially,



George Braziller

Christ-Jaxon

Dear Edith,

Though we're not sure of your date of departure, we do want to wish you not only bon voyage, but also a terribly interesting experience in Russia. Hope your vocabulary holds out, even under the most assaulting questions.

After your return, we really want you to come for any time you can stay at Tinsels. Our new lot is waiting for your stamp of approval.

Affectionately,
Virginia C-J

Brooklyn
June 22, 1959

COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

22 June 1959

Mrs. Edith Halpert
% Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

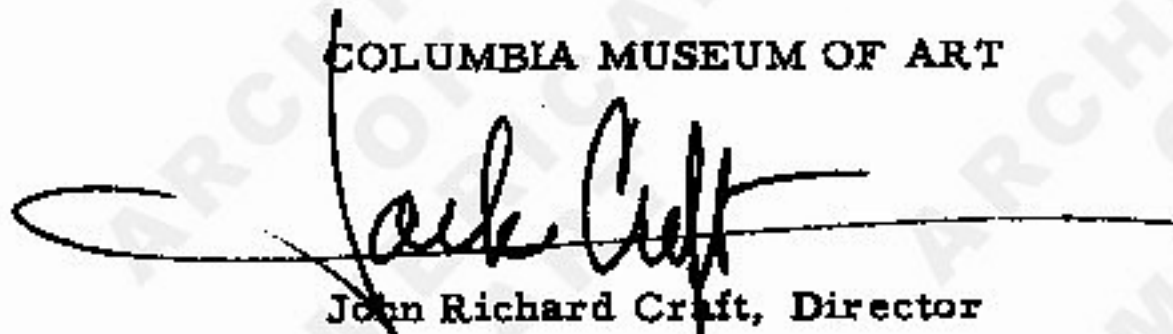
The process of forming the opening schedule for this Museum's "NEW YORK GALLERY", which I discussed with you in New York during the first week of May, has crystalized to the extent of the enclosed plan.

I believe the details are extremely uncomplex; and, if everything incorporated in this thinking is in accord with your own aims, I would like to have your confirmation to supply the needed representative cross-section from your Gallery (of Contemporary Old Masters) for the dates February 7-28, 1960.

If there are questions - or if you can add some provocatively helpful thoughts to what we discussed and what is outlined here - I would sincerely appreciate your assistance.

Cordially yours,

COLUMBIA MUSEUM OF ART



John Richard Craft, Director

JRC:LSB
Enclosure

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22 June 1959

NEW YORK GALLERY

OF THE COLUMBIA MUSEUM OF ART

A monthly series of intimate exhibitions, representing foremost New York sales galleries, October-May, 1959-60.

PURPOSE: The stimulation of collecting and the familiarizing of local interested public in the finest sales outlets of New York's metropolitan art market.

a... Each participating gallery will assemble 12-15 paintings or sculptures best representative of their dealership,

b... Each showing will be scheduled to run approximately from the 1st through the 25th of its month. (3 weekends - opening on a Sunday.)

c... Items will be priced for sale, and sales will be encouraged. The Museum will receive 10% commission on any resultant purchase.

d... The Museum will assume expenses of packing and shipment round trip. An acceptable shipping agent (Berkeley, Budworth, etc.) will handle the New York collection and shipment.

e... Insurance will be under the Museum's fine arts floater policy (unless otherwise desired) at 2/3 valuation of price list as sent in by the cooperative gallery.

f... Participating galleries will submit, well in advance, a one-paragraph statement of their history and aims, giving address and furnishing a glossy photograph of interior. This account will be mounted at the "Gallery's" entrance during the exhibition in Columbia. Photographs of items for exhibit with available biographies of artists included should be received by the Columbia Museum of Art one month ahead of exhibition date.

Participating:

MIDTOWN	contemporary representational	October 4-25
KRAUSHAAR	cross-section	November 1-25
HIRSCHL & ADLER	19th Century American	December 6-27
MILCH	contemporary representational	January 3-25
DOWNTOWN	contemporary Old Masters	February 7-28
JANET NESSLER	newer young artists	March 6-27

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MEMBER



COSMOS TRAVEL BUREAU, INC.

45 WEST 45TH STREET • NEW YORK 36, N. Y. • TEL. CIRCLE 5-7711

GABRIEL REINER
PRESIDENT



CABLE ADDRESS
"COSMOTRAV NEWYORK"

June 22, 1959

RESERVATIONS
SHIP, PLANE
FOREIGN AND DOMESTIC
CRUISES AND TOURS

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

CAR PURCHASE
CAR HIRE

Dear Miss Halpert:

Many thanks for your kind note to Sidney of June 19th.

INSURANCE
TRAVELERS CHECKS
FOREIGN EXCHANGE

Regarding a hotel in Paris, I suggest that you let your friends make a reservation, not only because hotels are difficult to get at this time, but also because they are going to have to wait for you nearby.

We shall request the seat on the plane that you like.

Regarding your hotel in Moscow, I suggest that you do not mix into the State Department's arrangements. It would only make matters worse, and although the Russians are slow in acknowledging actual reservations, I am sure everybody will be at the National.

Your return is now confirmed for Moscow to Paris to Idlewild on August 12th via Air France. We will forward the ticket in due time.

Sincerely,


Eva Bernstein

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D'ARCY ADVERTISING COMPANY

PRUDENTIAL PLAZA
CHICAGO 1 ILLINOIS



June 23, 1959

Air Mail

Downtown Gallery
32 East 51st Street
New York City, New York

Gentlemen:

We have just seen Robert Preusser's oil called "Cavernous Impression" which he did in 1951 and which was sold through your gallery.


We understand that Mr. Preusser is principally a water-color artist; however, we are interested in knowing whether you have any more of his oils for sale and in seeing reproductions of them.

I am interested in purchasing one of his oils for a private collection and require approximately the same size painting which is 30" x 25" as the oil which we viewed.

I would appreciate your help, or if it is more convenient for you, in discussing this matter more fully with Mr. Preusser.

Would you be kind enough to advise us at your earliest convenience.

Yours very truly,


Ellen G. Ross

EGR/hs

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Price to publishing information regarding sales transactions, transactions are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DAVIS & COLLINS

ATTORNEYS AT LAW

88 MAIN STREET

DANBURY, CONNECTICUT

TELEPHONE
PIONEER 6-0261

WENDELL DAVIS
CHARLES P. COLLINS
THOMAS L. CHENEY
WILLIAM W. SULLIVAN

cc Mrs. Edith G. Halpert

June 23, 1959

Mr. Joseph E. Bennett
Riverside Road
Sandy Hook, Connecticut

Dear Joe:

I tried to give you a ring last night in connection with the survey of the Summers tract off Eden Hill Road ordered by Nufer Bolmer.

I would appreciate your giving me a ring after dinner any evening except this Friday. Vacations are at hand, and I would like to see what can be done about completing this transaction.

Sincerely,

TLC:L

Bennett

Mrs. Murphy

HV 3-5803

215+016
LY 8-7876

DAVIS & COLLINS

ATTORNEYS AT LAW

68 MAIN STREET

DANBURY, CONNECTICUT

WENDELL DAVIS
CHARLES P. COLLINS
THOMAS L. CHENEY

WILLIAM W. SULLIVAN

TELEPHONE
PIONEER 8-9281

June 23, 1959

Mrs. Edith G. Halpert
32 East 51 Street
New York, New York

Dear Mrs. Halpert:

I enclose a copy of my letter to Mr. Bennett. I have been unable to reach him by telephone.

The title search has been completed; it has been a big job.

I have taken particular pains with respect to your fear that there might be some reservation from the Summers property over in back of your land. This appears not to be the case; the Land Records disclose that the only conveyances are on the southerly side of Mr. Bolmer's new road.

Knowing the way Bennett is loaded with work, I might as well tell you that we may not be able to get the survey from him before either you or he goes off on vacation (you to Russia). From your standpoint, I do not see that this constitutes any real problem. A conveyance to anyone else would be prevented by recording the contract in the Land Records. Although this is very seldom done, it shows a prior commitment with respect to the property.

Would you please give me a ring at the office to let me have your views.

Very truly yours,

Thomas L. Cheney

TLC:L
Encl.

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June 23, 1958

Mr. A. Reid Winsey
Head of the Art Department
DePauw University
Greencastle, Indiana

Dear Mr. Winsey:

Georgia O'Keeffe just sent your letter to me and I referred to our previous correspondence in connection with your drawing exhibition.

I find that I wrote to you on May 15th about your invitation to Ben Shahn, mentioning that we would have to send the titles to you before the end of this month when we close the gallery for the summer. In this letter I asked about sending his drawings framed, but to date have had no reply from you.

O'Keeffe delivered a drawing to us a few days ago and had it sent to the framer. Thus the same arrangement will apply to this as well. If you will let me know immediately your wishes in the matter, I shall have the material ready for you and will send you the detailed information as to title, medium, and price.

Although we close on June 28th, all mail addressed here will reach me at my summer home, but I shall be leaving for Europe about the middle of July. Therefore, I hope your answer will be forthcoming shortly.

Sincerely yours,

EGH:pb

JUDGES' CHAMBERS
COURT OF COMMON PLEAS NO. 6
CITY HALL
PHILADELPHIA 7

JOSEPH E. GOLD
JUDGE

June 22, 1959

Mrs. Edith G. Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Mrs. Halpert:

I have your letter of June 16th regarding the Kuniyoshi
gouaches.

I have in mind disposing of:

Cemetery near Berwick - 1941

Near Truro - 1941

I intend to keep "Road to the South - 1939".

I have never sold one of my paintings in my entire
lifetime. I am more interested in a trade than in a
sale. I don't know what the two Kuniyoshis are worth
but I do know that three years ago, I turned down \$850.
apiece net to me and I would judge that at this time
they should each be worth in the neighborhood of
\$2,000.

Kindest regards.

Sincerely,

Joseph E. Gold
JOSEPH E. GOLD

JEG:LC

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

EXECUTIVE OFFICES • GENERAL MILLS, INC. • 9200 Wayzata Boulevard • Minneapolis 26, Minnesota

June 22, 1959

W. E. S. GRISWOLD, JR.
Director of
Commercial Development

Miss Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

We have received "Frozen Pond" and "Church Near Taos, N.M." and have forwarded your invoice to our Accounting Department for payment.

We would appreciate any background information you can give us on the artists and the paintings. Such information makes our paintings doubly appreciated by those who view them, and we would appreciate receiving whatever you could send us.

There seems to be a question on the artist's name for "Church Near Taos". Is it Marin or Miro?

Sincerely,

W. E. S. Griswold, Jr.
W

1w

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June 23, 1959

Mr. William H. Lane
Standard Pyreneoid
Luminator, Massachusetts

Dear Bill:

As usual, we are taking inventory in the wake of our annual shut-down and are very eager to have both our records and our stock straightened out.

Do you think you will have time to return whatever items you do not wish to retain and let me know how to bill the others. This is only to keep our books straight. Also, would you be good enough to mail to me in an envelope addressed "Personal" the five Marin photographs which John sent to you.

During my visit with you, which I enjoyed so much, you spoke of the idea of clearing out your collection. Have you decided finally what you would like to return. If so, could you do it shortly, so that I may continue with my plan, which depends so much on what is now available and what I shall decide to acquire subsequently, either by artists connected with this gallery or an expansion of the program.

Incidentally, I have arranged with Dan Rich to have The Dial exhibition or a selection from it early next season, probably as the opening show, concentrating on the American items exclusively because of space limitations. Please do not tell anyone, as I promised Dan that I would not announce the exhibition until September so that it will not interfere with any plans made by New Yorkers for a special visit to Worcester during the summer months.

I am leaving for Newtown at the end of this week — possibly Friday night or Saturday morning — to continue brushing up on my Russian and preparing the various talks, et cetera. My departure date for Moscow is July 17th. Of course I sincerely hope that I shall see you either here or in Newtown. Won't you please let me know when you plan to come down and I shall arrange my time accordingly.

My very best regards.

Sincerely,

EGH:pb

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June 23, 1969

Mr. Patrick J. Kelleher
William Rockhill Nelson Gallery of Art
4525 Oak Street
Kansas City 2, Missouri

Dear Jon:

As we are about to close for the two summer months, I am digging through all our records to make sure that everything is in order.

I find that on March 6th you paid for two prints listed in our consignment invoice No. 5818 and dated November 4th of last year. Are you planning to retain the remaining prints listed for your rental department or are these to be returned to us?

Also, there is a subsequent invoice dated March 18th in the name of the Friends of Art. I should like to know about these as well.

Although the gallery will be closed during July and August, there will be someone here to receive any incoming packages and/or mail.

I hope that next season, after we reopen on September 8th, I shall have the pleasure of seeing you in New York. And so, my best regards.

Sincerely yours,

RKH:pb

OLD ORCHARD BEACH,



Tel. Old Orchard 6-2001

23 June 1959

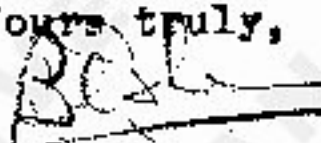
Mrs. Edith Halpert
The Downtown Gallery
32 East 51st. Street
New York 22, N.Y.

Dear Mrs. Halpert,

Enclosed please find the receipt for the Max Weber painting which arrived here last week in good condition. It is now hanging here at my office and I am certainly delighted.

My sister will send you a check within the next few days. I hope you have a most enjoyable time in Russia and on your return will come and visit Maine.

Yours truly,


Bernard Osher

B/a

STANDARD FORM NO. 64

Office Memorandum • UNITED STATES GOVERNMENT

TO : Mrs. Edith Halpert
FROM : Eva Thoby-Marcsein
SUBJECT: Attached.

DATE: June 22, 1959

Our press people left out all the spark - they cut all the information we sent them down to their minimum.

However, on our own, we shall supply certain key people, with additional important details and the photos - which may help make more interesting articles.

SANTA BARBARA MUSEUM OF ART

1130 STATE STREET SANTA BARBARA CALIFORNIA TELEPHONE WOODLAND 5-8569

June 22, 1959

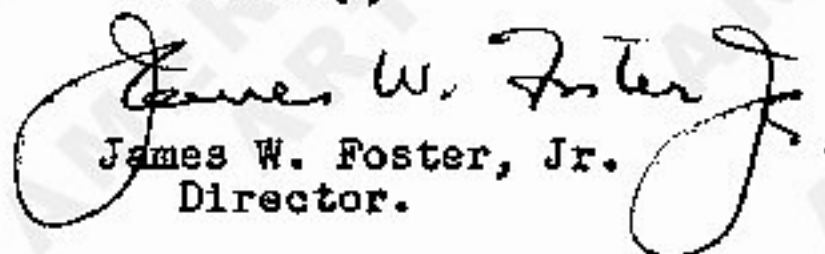
Mrs. Edith G. Halpert
Downtown Gallery
32 E. 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I have learned from Roy Neuberger that he does not own Rattner's "Juggler" of 1945, and I am writing you in the event you might have some other lead. If not, don't bother to answer this.

With thanks and best wishes as always,

Sincerely,


James W. Foster, Jr.
Director.

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June 23, 1959

Community Coordinating Council of North Queens
P. S. 124
21 Head and 153 Street
Whitestone 37, New York

Gentlemen:

On April 30th, we lent to your organization two prints by Ben Shahn, entitled Supermarket and Calabash, respectively — and priced at \$125 and \$35 — with the proviso that we would offer you a 10% commission if the prints were sold.

To date we have had no word and as almost two months have elapsed we are very eager to know what disposition has been made of these silkscreens.

I shall be most grateful for your reply.

Sincerely yours,

RMH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

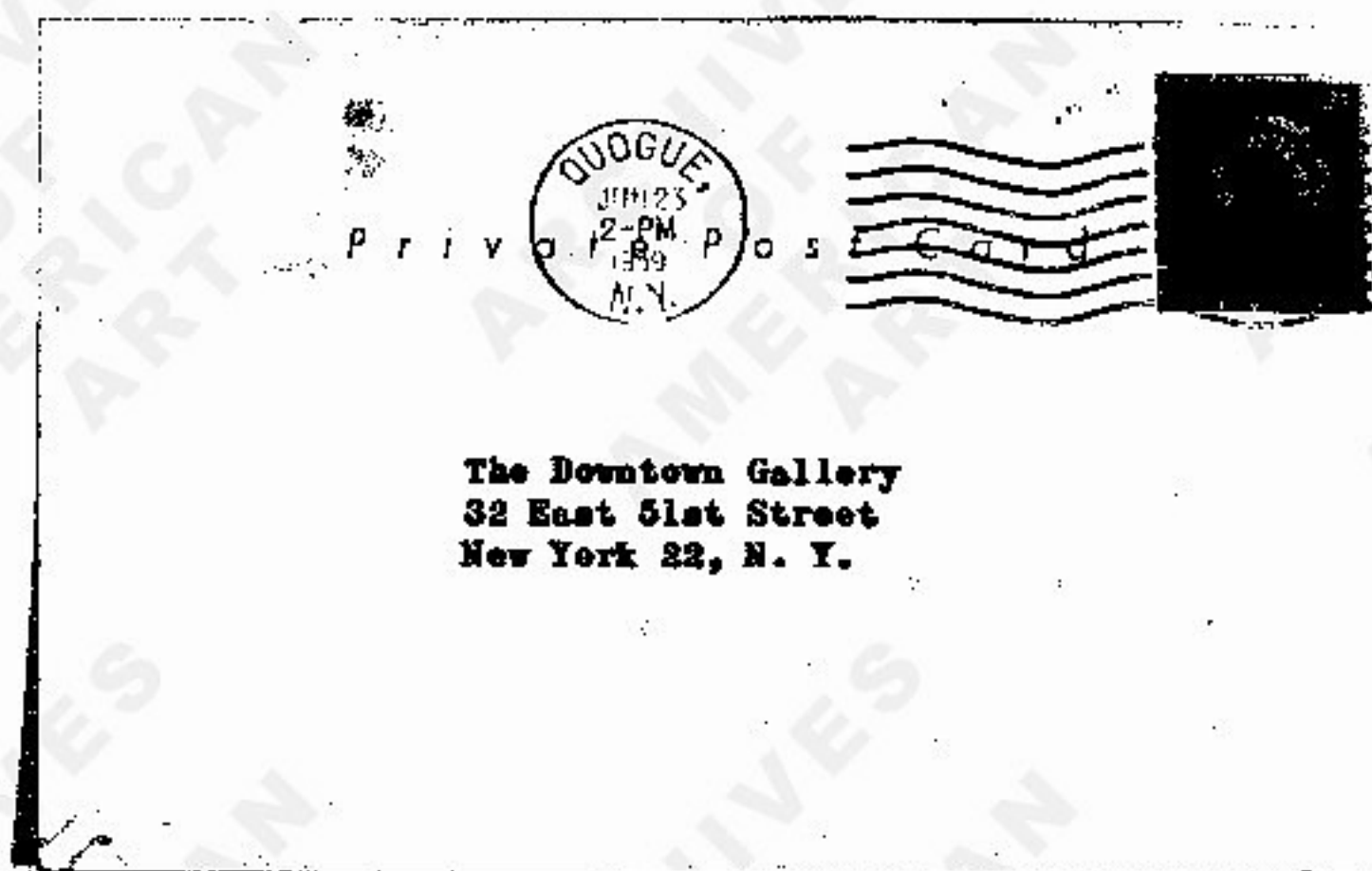
THE DOWNTOWN GALLERY • 32 East 51 Street • New York 22, N. Y.

Title of Zorach sculpture was

Innocence

Mrs. Ralph T. Crane, Jr.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.



June 28, 1959

Mrs. Arthur Dintenfuss, Director
D Contemporary Paintings
Hotel Traymore
Atlantic City, New Jersey

Dear Terry:

Thank you for your letter and your kind invitation. Much as I should like to take advantage of the latter, it seems quite hopeless with July 17th just around the corner and millions of things to do before that date.

At the moment we are all taking inventory between telephone calls, visitors, at esters, and I am very eager to clear all our records before I leave. What I should like in this connection is to have everything returned (other than the pictures paid for, of course), and send you a new consignment for the summer — if you are planning to be open during that time — so that all our consignments will be dated 1959. I find we have four separate invoices in our files and I should like to revise all of these, if you would let me know what you would like to retain or replace.

While the gallery will not be open officially, Lawrence will be here by appointment to receive and deliver any items — and all the mail will be forwarded to me until I fly off to carry out my assignment.

Keep up the good work and don't let success go to your head. It is a good thing to get accustomed to.

Affectionately,

EGH:ph

due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by the published 60 years after the date of sale.

MB
OK with No

MILTON KAHN
233 WEST 90 ST., APT. 10B
NEW YORK 25, N. Y.

June 23, 1959

The Downtown Gallery,
32 East 51st Street,
New York, N. Y.

Gentlemen:

Would you be interested in
examining the work of an artist with
a totally new approach?

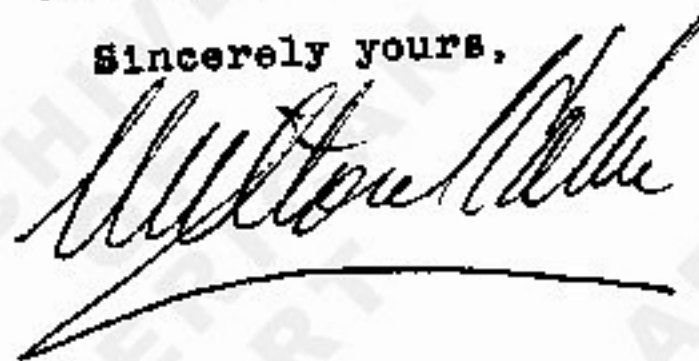
I have created what I consider
an interesting contemporary idiom.
From what I have been able to determine
nothing like it has been done before.

If you are interested will you
kindly advise how and when I may make the
presentation?

Should you for any reason not
care to see this work I would appreciate
it very much if you would recommend a
gallery who in your opinion might give it
consideration.

Thank you for your courtesy.

Sincerely yours,



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June 23, 1968

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles 48, California

Dear Felix:

As you probably know, I am completely, thoroughly, and overwhelmingly involved in the Moscow exhibition of American art and have paid no attention whatsoever to the Newtown Gallery or any other duties — among them, my correspondence file. Thus I hope you will forgive me for not answering your letters more promptly.

I looked over the photographs of the Tamayos and frankly was rather disappointed — or am I showing my limitation, my retarded development? Much as I have tried, I have been unable to cotton up to Tamayo's later works which have lost almost all semblance of his own heritage and show so much of an acquired mannerism. While this may be a tremendous development in his work, I am not very happy with it. As a matter of fact, the only painting that I really like of the group is No.

If this painting is still available, would you send it on to me at once. Although the gallery is closing at the end of this week and I am going off to Newtown, Connecticut (my address there is Eden Hill Road), Lawrence will be here to receive any incoming pictures, etc.

I am not leaving for Moscow until the 15th of July and hope to spend most of the time in Connecticut finishing up my correspondence, boning up on my Russian, and weeding my garden for relaxation.

Also, I have looked at the Zajacs and like a good many of them very much. If you don't mind, I should like to hold on to the photographs a bit longer so that I can make a decision and advise you about it before I leave. My original plan was to open up with an invitation exhibition — a practice I have followed for a good many years. However, after considerable negotiations, I have already arranged for such an exhibition and about which I am very excited and which I cannot mention as the result of a promise I made. Thus, the September date is completely out and it means that I have to plan another period for this occasion. Can you wait for the decision?

It was swell seeing you and I wish that your visits were more frequent.

My very best regards.

EGH:ph

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June 23, 1959

Mr. William Lichnerman, Curator of Prints
Museum of Modern Art
11 West 53rd Street
New York 19, N. Y.

Dear Bill:

I hope I won't bore you by repeating myself so consistently, but as you know, we always try to get all our records straight before we close for the summer months.

I am referring again to a number of invoices, some dating all the way back to 1953 — one, May 25th of that year (No. 4290), the other, May 27th (No. 4293). I wrote you about these in 1953 and in 1958. On the former, there are two woodcuts by Karl Zerbe, entitled Faces of the Big Lie. These may have been sent to the Alan Gallery, but to date we have had no word to that effect. The latter invoice indicates that we were paid for three of the prints listed but that the following are still outstanding:

Ralston Crawford — Third Ave. 51
Ben Shahn — Silent Music (one of two prints)
Stuart Davis — Barber Shop Chord
" " — Sixth Avenue.

On November 23rd (also 1953), on our consignment invoice No. 5493, we consigned two Ben Shahn prints, which were paid for, leaving a Davis litho entitled Place Pasteleuse #2, and one by Kuniyoshi entitled Dreesform, outstanding.

To continue the sad tale, there is another invoice dated January 10, 1955, (No. 5317) listing two prints of the same title, "Where There's a Rock," by Ben Shahn. One of these was billed on October 2nd of that year but no further word has reached us regarding the other.

Won't you please have someone check into these items and let me know what's aching — or were they ached.

I shall be most grateful indeed for the information, as I want to leave for Russia with a clean slate — businesswise.

And so, cheerio.

Sincerely yours,

EGH:ph

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June 23, 1960

Mr. Richard B. Freeman, Head
Department of Art
University of Kentucky
Lexington, Kentucky

Dear Mr. Freeman:

As we are making preparations for closing very shortly for our annual two-months vacation, I am checking through my records and find among these a consignment invoice No. 5876 and dated December 8, 1958, indicating that two silkscreen prints by Ben Shahn were sent to you.

Are these in your rental service? Or have you any other plans? Won't you please let me know, as we are really very eager to have our stock in order.

And, my very best regards.

Sincerely yours,

EGH:ph

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information can be obtained 50 years after the date of sale.

HILLFORDGE FARM

Gilmanton Corners, New Hampshire

June 24, 1959

Dear Mrs. Halpert:

Some of the unfinished bits and incomplete data that always come up during a book. I beg your patience and help.

Item 1: New York-Paris No. 3 -- date, medium, size, and collection (is it ^{Dr. Michael} matters and if so, what initials)

Item 2: Landscape With Drying Sails, 1931-32, /collection? ^{what} ^{Country} ^{DS}

Item 3: Lawn and Sky, 1931, what collection? ^{DS}

Item 4: Wheel House, Gouache, date and collection? Size?

Item 5: Was Baker in the gallery to photograph? If so, did he copy your photos for me (that we spoke of) of House, Tree Shapes (1915) and Rocky Neck (1916)? If he did could a print of each and his bill be sent at once. If not, could he be gotten in, do you suppose? I am in dire need of those two early items.

*Wm Baker
re: shots?*

By the way, I had his Music Hall, 1910, photographed by Baker and the result is fine. Should you ever need a good print of this very interesting and early pic (it was in the 1910 Independent Show), it is Baker No. 28 552. Also, did you reach Eric Politzer, the man who does the color shots? I understand he is hard to reach, but very dependable after you have made contact with him and set up a business relation.

Best to all at Downtown --

Sincerely,

Rudi Blesh

*Rudi Blesh
album*

No P.S. I just heard that Baker is away for the summer. So, if he didn't do the shots before leaving, I'm really in the soup. You could of course, send your shots on and bond me. It's near Canada here and I could jump bond -- a distinctly bad risk -- however --

RB.

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Mr. Bloch:

New York - Paris #3 1931 Oil on canvas 52x39"
Collection Dr. Michael Watter

Landscape with Drying Sails - Smithsonian Downtown Gallery
Courtesy

Low and Sky - Downtown Gallery

Wheel House - We have no size - no collection
You might get this information from Davis

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

C. 2 pint team roads and blood ^{Colkins}
"Sawed the legs" it said & for which was
not C. for that was right, mentioned in "dog
Dear Editor, my last winter brought a
lot of my time. I think maybe you should have
your head examined, in connection with the
Moscow exhibition, it certainly will not be
the much needed rest after a turbulent year?
But there is nothing the matter with the
heads of the people who asked you to take
over. It was the best nomination that could
possibly have been made, and you will
certainly have a whale of a time - even if
you need a sabbatical when you come back.

On the subject of the book - I wasn't
proposing that it be done for Time, the
New Yorker, or any other magazine given
to crackling more and heavy editing!
But in some form it should be done,
and before too long.

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I should like above most things I
can think of, to have the "good old homely
gal" in Newtown, before you take off. I have
a shrewd notion that you will be racing
against time up to the moment you take
leave of the airport. So if not before you
go, perhaps after you come back.

Sincerely,
D. D. D.

June 27, 1939

Dear Mr. D. D. D.,

I have been very much pleased to hear
of your success in the matter of the
new building. It was the best
possible result, and you will
be sure to have a whole lot of
good things to show for your
trouble. I am sure you will
be very happy to see the
new building, and I am sure
it will be a great success.

Yours truly,
D. D. D.

330 WESTOVER ROAD
SAN ANTONIO, TEXAS

June 24, 1959

Dear Miss Halfert:

I have been away for 2 weeks or would surely have let you hear from me sooner in regard to the Epstein Madonna and Child.

We are even more pleased on this second look. It is a lovely thing and the picture - of course - perfect for us as yours was. Thank you so much for writing Sir Jacob and for going to such trouble to make us happy. Please express my appreciation to William Gorach for all he did!

I am driving to Santa Fe next week taking the

330 WESTOVER ROAD
SAN ANTONIO, TEXAS

O'Keefe In the Patio and
the Epstein tucked back
into its careful crating.

I hope that in August
when my husband is there
we can drive to Atiqua
to visit Georgia O'Keefe's
studio. We ^{will} telephone her
first though, to be sure
she is there and that
our visit is convenient for
her.

I do hope you have a
good summer - Perhaps I
shall see you in New
York in the Fall -

My check to cover the
Epstein is enclosed -

With best wishes to you
from us both, Sincerely,
Helen Jones

June 24, 1968

Mr. Milton Kahn
233 West 90th Street
Apt. 18B
New York 25, N. Y.

Dear Mr. Kahn:

In response to your letter of June 23rd I am sorry to say that our policy for some years past now has been to concentrate exclusively upon the work of the artists whose names are printed below.

I am sure, however, that among the many, many galleries in New York today always on the lookout for new talent you should experience no difficulty in presenting your work.

Thank you for thinking of us.

Sincerely yours,

EGH:pb

THE ALUMNAE ASSOCIATION OF SARAH LAWRENCE COLLEGE

BRONXVILLE 8, NEW YORK

DEERFIELD 7-0700

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June 24, 1959

Dear Miss Halpert:

Thank you so much for consigning paintings to us for our Art Sale in May.

We felt the sale was a success although we did not sell all the paintings. Over 1200 people came to the sale and preview and enjoyed it as an exhibition as well as a sale.

Thank you again for your cooperation. We hope we may have the pleasure of another mutually satisfactory project in the future.

Sincerely,

Mary Wilhelmi

Mrs. F. W. Wilhelmi, Jr.
Alumnae Director

MW:mm

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

But

P. S. I wonder whether you could do something for me in relation to a small money matter.

Quite a long time ago I sold some prints to Sr. Corrado Levi, whose address is p. la Duca d'Acosta 18, Torino (Italia). At that time we arranged for him to transfer the funds (amounting to \$155.) in lire to a friend who would be in Italy. Since I doubt that you will hit Turin on your trip, would it be asking too much for you to write directly to Sr. Corrado Levi, requesting that he send you a check in lire to whatever Italian address you may have. You certainly will use that amount of money during your stay and can refund the gallery with American dollars on your return.

Many thanks.

not to publishing information regarding sales transactions, authors are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information will be published 60 years after the date of sale.

Corrado Levi
dott. architetto

p.le Duca d'Aosta 18
Torino (Italia)

Turin, 24th June 1959

To
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y., U.S.A.

Gentlemen :

I answer your letter of the 16th June.

As we had clearly agreed I am still waiting to know from you the name of the person whom I shall have to entrust with the equivalent amount in Italian liras of the \$155.

Such amount is at your disposal, however, as I told you, I cannot let you have it directly in New York. Without the agreement of sending the money to you through a friend of yours who should come to Italy, I am afraid I would not have purchased Ben Shahn's works.

I hope we shall be able to settle the matter to satisfaction, and I am,

Sincerely Yours,

Corrado Levi

*You made arrangements
for the Guberts to
collect this
LA*

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189 avenue road, toronto, ontario, canada • phone wa. 4-9032 • fine paintings • master lithographs

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24 June 1959.

Miss Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

I take pleasure in confirming our telephone conversation of today, and look forward to receiving the photographs of Max Weber's work.

As mentioned to you, I have two collectors here who are very interested. One is interested in a medium sized oil and the other in either a small oil or a gouache.

Since you mentioned to me that the Gallery will be closing on the 26th of June, I would appreciate it if you would drop me a line and tell me with whom I can get in touch concerning shipping, etc.

With many thanks for your cooperation,

Sincerely yours,

Walter A. Moos

Walter A. Moos
lm

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HON. L. CORRIN STRONG
EXECUTIVE VICE CHAIRMAN

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National Cultural Center

718 JACKSON PLACE, N. W.
WASHINGTON 6, D. C.

PAUL J. DELTZER
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June 24, 1959

TELEPHONE
EXECUTIVE 3-3300
EXT. 715

Mrs. Edith G. Malpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, N. Y.

My dear Mrs. Malpert:

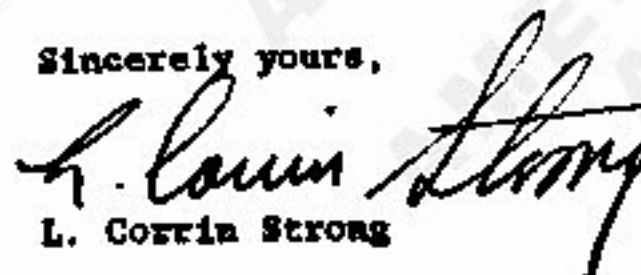
Many thanks for your letter of June 17th and the kind thoughts which it contained. Of course, the job will be a highly difficult one but we will all do our best to carry it through. There are times when I wish they had chosen somebody else for this assignment.

Your idea of obtaining a collection of American art as gifts to the National Cultural Center is indeed most interesting. As you will understand, we are now in the organization stage and do not know as yet what sort of a Center will be built. Mr. Edward Stone is helping us with the first phase or planning stage but he may or may not be the final architect selected. Until he comes up with some really constructive suggestions, I will not know what kind of a building or buildings will be constructed. When I meet with him I will most certainly inform him of your offer of help in obtaining gifts of American art.

I note with interest that you are going to Moscow as curator of the American exhibition later in the summer. It will certainly be a most interesting trip and I congratulate you on obtaining this appointment.

Thanks again for your good letter and with very best wishes from both Mrs. Strong and myself.

Sincerely yours,


L. Corrin Strong

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UNITED STATES INFORMATION AGENCY
WASHINGTON

June 24, 1959

Dear Edith:

Were you able to chat with Allen Pargellis of the East-West Contacts Staff while he was in New York? It seemed to be a fortuitous opportunity for you to talk with an informed -- and official -- State Department representative. I hope it worked out conveniently and advantageously.

Now, to confirm points of our telephone conversation and answer a portion of your unresolved questions.

Duties: Since guards will be in the gallery area, the responsibility for the security of the works of art will rest with them rather than with either you or the two guides. As curator, you will be expected to make a daily check of the condition of the paintings and sculpture, and to give one scheduled gallery talk each day. Obviously, it will be for you, rather than the guides, to conduct special groups and distinguished guests through the collection, when the occasion arises. No formal lectures are allowable under the exchange agreement with the USSR.

Catalog Distribution: I am enclosing a copy of a memo from Mr. Sivard to Mr. Harkness covering the proposed plan for distributing the catalog. We will have to go into this in more detail later, but the memo will start you along the "official" lines of thought.

Publications for Moscow: Undoubtedly, some of the books and catalogs for your Moscow "library" will be collected by mail while you may have some at the Gallery. Those being mailed should be addressed to:

Bush Terminal Warehouse
Building 57
Foot of 49th Street
Brooklyn, New York
ATTN: Mr. Fidele for Project G-1098-E
for ONAM Moscow

Mrs. Edith Greger Halpert
Director, The Downtown Gallery
32 East 51st Street
New York 22, New York

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Those which you have at the Gallery can be picked up by our USIA truck. Just let me know when they are ready, and I shall make arrangements with our New York office for the truck to stop by for them.

Tape Recorder: I have asked if there is any objection to the use of a tape recorder during your conversations with visitors to the exhibition. The immediate response indicated that the idea better be dropped, but a further check is being made. I'll let you know the outcome.

Secretarial Services: There will be a limited staff of secretaries, and arrangements for using their services will be made through the manager of the fair. We will give you his name along with others in a reference list which is being compiled for you and Dick. This collection of names and titles will also identify the person to whom you report, the people in charge of press contacts and interviews, personal accommodations, etc.

American Ambassador: Llewellyn Thompson
In person he is addressed as "Mr. Ambassador." Letters to him are addressed:

The Honorable
Llewellyn Thompson
American Ambassador
American Embassy
Moscow, USSR

The preferable salutation is "Dear Mr. Ambassador", but "Dear Ambassador Thompson", is also acceptable.

Moscow Exhibition in New York: Bob Sivard is trying to get invitations for the openings, but I don't think it looks very hopeful.

That seems to be all the data I can give you today -- except for the enclosed catalog, which may be of interest in a general way. I am also enclosing three copies of the latest USIA Press Release for your information.

- 3 -

Get some rest -- and I envy you your Eden Road Retreat.

With warm regards.

Sincerely yours,

Lois

Lois A. Bingham
Chief, Fine Arts Section
Exhibits Division
Information Center Service

3 Enclosures

1. Copy of Memo from Mr. Sivard
to Mr. Harkness, May 21, 1959
2. Catalog -- Moscow Exhibit
3. 3 Copies of USIA Press Release,
Jun 18, 1959

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June 24, 1959

Mrs. Stanley J. Wolf
1 Shore Drive
Great Neck, L.I., New York

Dear Mrs. Wolf:

I am glad to list for you below the current insurance valuations of the following paintings:

Charles Burchfield	-- CLATTER OF CROWS Watercolor -- 40" x 30"	-- \$2300.
Edward Hopper	-- SOLITUDE Oil -- 32" x 50"	-- \$10,000.
David Aronson	-- ANGELS AND PICTURES Oil	-- \$1400.

Sincerely yours,

RMH:ph

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June 24, 1959

Mr. Jerome Myers
Park Towne Place
2200 Benjamin Franklin Parkway
Philadelphia, Pennsylvania

Dear Mr. Myers:

I am writing you at the suggestion of Miss Kahane's secretary whom I contacted a few moments ago.

As you probably knew, there were two paintings purchased from us for the Parkway Triangle Construction Company. This occurred on October 29, 1958, and we have been holding the paintings all these many months. I understand that the lobbyists are about to be completed and would like to receive from you immediately shipping instructions so that delivery may be made. The reason for this rush letter is that the gallery closes on June 26th — for the two summer months — and we are eager to complete all our transactions before then.

I should be most grateful for an immediate reply — preferably via telephone.

Thank you for your courtesy.

Sincerely yours,

EMeph

Copy to Miss Melanie Kahane

June 25, 1959

Mr. William R. Bender, Jr.
Alger Court
Rivermore Apartments
Bronxville, New York

Dear Mr. Bender:

As we are closing the gallery on June 28th for our regular two-months vacation, I thought I would write to you about the Shahn drawing which you purchased on October 1st. As you can readily understand we are eager to straighten out all pending matters.

If you have decided not to purchase this drawing, we shall send you a credit promptly. If on the other hand, you want to have it held longer, naturally we shall follow your wishes in the matter.

I know that I disturbed you with my telephone call and am very sorry that I created the wrong impression when I called. I always enjoyed seeing you at the gallery and regret that I handled the situation awkwardly.

In any event, I hope to hear from you at your earliest convenience.

Sincerely yours,

EGH:pb

For to publishing information regarding sales transactions, searches are responsible for obtaining written permission, on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

as regards visitors and I am certainly anxious to see to it that the exhibition of my own collection and, given some time, perhaps a collection of other artists, is given to the public in the most favorable manner possible.

Mr. Karl Katz, I am sure, will be interested to know that the exhibition of my own collection and, given some time, perhaps a collection of other artists, is given to the public in the most favorable manner possible. I am sure that you are planning to be in New York again in the following weeks. At that time perhaps we can make more concrete plans for the exhibition of my own collection and, given some time, perhaps a collection of other artists, is given to the public in the most favorable manner possible.

Dear Mr. Katz:

My dear Mr. Katz:

I was delighted to hear from you. However, I was rather distressed that you reported receipt of only three prints, since we enclosed six in the same roll.

In addition to the gift made by Dr. and Mrs. Kanof we included the following which were a gift from me.

PASSION OF SACCO AND VANZETTI
WHEATFIELD
ALPHABET OF CREATION

Enclosure

The group of six made an excellent cross-section, I thought, of Shahn's thematic material and I recall sending a shipping slip at the time, listing all the titles. It is too bad that there was this long delay but I am absolutely certain that Lawrence Allen made one roll of the entire group. I hope that you will find the other three prints. The complete list is again enclosed.

I am sure that we can arrange to do something about a Max Weber show later. Since the American Federation exhibition of American art will be held late this summer at the Bezael National Museum I think there should be a time gap between that and any other American show. Furthermore, the Newark Museum is arranging for a large retrospective of Weber's work in the fall and this would remove a good many of the pictures from any other exhibition. Why don't we wait until late winter or early spring? I shall discuss the matter with Weber and shall write to you subsequently.

At this time of the year, after a hard season at the gallery, I don't dare to think of any future trip. Perhaps you know that I am involved with the American exhibition in Moscow where I shall act as curator. I am flying on July 15th but finally convinced the powers that be that I cannot remain more than three weeks. I need a rest desperately.

After the letter, perhaps I can start thinking of a future trip and if there is nothing that I would like to do then I will be happy to wait.

Prints to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mr. Karl Katz

- 2 -

June 25, 1950

one to Jerusalem. When this occurs, I can certainly arrange an exhibition of my own collection and, given some time, perhaps I can think up enough Hebrew to give a talk or two about American art.

Incidentally, a number of visitors to the Basilei, including Helen Kramer, have expressed their great enthusiasm for the museum and for the work you are doing. Congratulations, and it's delightful that you are planning to be in New York again the following autumn. At that time perhaps we can make more concrete plans about the Weber show, at a later date.

Dear Mr. Katz:

My best regards.

I was delighted to hear from you. However, I was rather dismayed that you reported receipt of my collection, since we enclosed six in the same roll.

In addition to the gift made by Dr. and Mrs. Kanel we included the following which were a gift from me.

ESB:pb
Enclosure

EXHIBIT OF CREATION
WHICH IS
EXHIBIT OF CREATION

The group of six made an excellent cross-section, I think, of Shapira's scientific material and I recall sending a shipping slip at the time, listing all the items. It is too bad that there was this long delay but I am absolutely certain that Lawrence Allen made one roll of the entire group. I hope that you will find the other three prints. The complete list is again enclosed.

I am sure that we can arrange to do something about a Max Weber show later. Since the American Federation of American Art will be held late this summer at the Basilei National Museum I think there should be a time gap between that and any other American show. Furthermore, the New York Museum is arranging for a large retrospective of Weber's work in the fall and this would remove a good many of the pictures from any other exhibition. Why don't we wait until late winter or early spring? I shall discuss the matter with Weber and shall write to you subsequently.

At this time of the year, after a hard season at the gallery, I don't dare to think of any future trip. Perhaps you know that I am involved with the American exhibition in Moscow where I shall not be an executor. I am flying on July 15th but finally convinced the powers that be that I cannot remain more than three weeks. I need a rest desperately.

At the last moment, however, I can still think of a future trip and of course there is nothing that I shall not do.

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June 25, 1960

Mr. Leigh B. Block
Inland Steel Co.
30 West Monroe Street
Chicago 3, Illinois

Dear Leigh:

Some time ago you mentioned the fact that a painting relating to Inland Steel, produced by Charles Sheeler after a visit to the offices or plant, might be of interest to you.

Several days ago Sheeler and I discussed this matter and he seems to be in a mood at the present time for a trip and for the challenge of specialized material.

If you still have this project in mind, won't you please let me know, briefly stating your ideas in the matter.

The gallery closes on June 26th for the two summer months and I am planning to leave for Russia on July 15th to act as curator of the American exhibition in Moscow. This as you know is related to the projected fair. If you should like some action during the summer, I would suggest that you write me at your earliest convenience. Mail addressed here will reach me, but if you prefer to communicate with me directly, my address after the 27th of this month and until July 15th will be

Eden Hill Road
Newtown, Connecticut

Telephone: Garden 6-4508

As you gather, I am a glutton for punishment but I am really excited about the selection of paintings and sculpture made by the committee and it will be fun practicing my Russian on the museum directors, the critics, and the public, although I am not staying more than three weeks. If you have any messages to Khrushchev and other dignitaries, just send them along.

My best regards to Mrs. Block and you.

Sincerely yours,

EGH:pb

June 25, 1959

Mr. John Richard Craft, Director
Columbia Museum of Art
Senate & Bull Streets
Columbia, South Carolina

Dear John:

It was good to hear from you.

I note that we are scheduled many months later and therefore it seems to me that there is sufficient time to discuss the matter at a future date. It so happens that the gallery is closing for the summer months within the next two days - to be exact, on June 26th. You can imagine how busy we are and how difficult it would be to discuss any plans at the moment. Furthermore, I am scheduled to leave for the U.S.S.R. on July 17th and am taking advantage of the short period in between by taking a much-needed rest. I am sure it will suit your purposes if I write to you in September.

If not, won't you please let me know. Perhaps I can pull myself together during the short vacation to put on a thinking cap. All mail addressed here will reach me until July 17th. After that it will be held for my return late in August.

And so, my very best regards and good luck with your very interesting program.

Sincerely yours,

BJR:ph

Not to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

2 Photo

June 26, 1959

Miss Ellen G. Ross
D'Arcy Advertising Company
Prudential Plaza
Chicago 1, Illinois

Dear Miss Ross:

Thank you for your letter.

Yes indeed I remember the Preusser painting "Cavernous Impression."

Although Preusser painted a number of watercolors at one period, he is primarily concerned more with the oil medium. At present we have only one very important painting of his at the gallery. This is entitled "Prismatic Refractions" and measures 34" x 48". The original price is still maintained as part of our policy to fight the consistent jump in the cost of paintings.

Unfortunately we do not have a print of the photograph available but if you can wait, we shall be glad to send one to you as soon as our photographer delivers this to us. On the other hand, if you would like to have the painting sent to you on approval, with no obligation on your part other than the carrying charges involved in packing, shipping, and insurance, we shall be very glad to send the painting on to you for consideration.

Won't you please let me know. Meanwhile we have ordered the photographic print.

Sincerely yours,

EGH:ph

Price is
\$475. —

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June 25, 1956

Mr. Lawrence Fleischmann
19490 Burlington Drive
Detroit 3, Michigan

Dear Larry:

Before we close the gallery for the summer the accountant always makes a practice of going over the records and requests that I write regarding accounts which show no activity in payments. Thus I am addressing this letter to you most reluctantly.

According to the record he gave me, your purchases made in January and February of this year still remain at the original figure of \$1054. I know that you have many other commitments but I would very much appreciate a check on account before you and I leave for the U.S.S.R.

I was delighted to learn that you will be there and expect you to help put in screw-eyes and wires in the pictures for exhibition. I am really very happy with the selection made and feel that this exhibition should be most effective in creating a better rapport culturally between the two nations. Your efforts in connection with the catalogue have been truly noble and some day I can give you a report of activities at this end which will make your hair stand on end. However, it is all for a good cause.

I look forward to hearing from you soon. My best to Barbara and you.

Sincerely yours,

RM:ph

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FORT WAYNE ART SCHOOL AND MUSEUM
1026 WEST BERRY STREET • FORT WAYNE 2, INDIANA

June 25, 1959

Miss Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

Within the next few weeks, Miss Margaret Ann Keegan of Fort Wayne will be stopping in to see you. Miss Keegan is interested in purchasing an original color lithograph or drawing, and she is anxious to make her first purchase of a work of art.

Our organization, in honor of her service to us and to the community, has awarded Miss Keegan the opportunity to purchase a work of art at our expense, the price of which is not to exceed \$100.00.

Therefore, we would appreciate your showing Miss Keegan anything in which she might be interested within this price range and invoice us should she purchase an item from your gallery.

Sincerely yours,

Francis C. Baptist

Francis C. Baptist
Director

FCB:bas

FORT WAYNE ART SCHOOL AND MUSEUM
1026 WEST BERRY STREET • FORT WAYNE 2, INDIANA

June 25, 1959

TO WHOM IT MAY CONCERN:

This will introduce Miss Margaret Ann Keegan.

Miss Keegan is visiting your gallery to be shown original drawings and color lithographs. If she should decide upon an item for purchase, the sale by you should be handled in accordance with the terms outlined in our letter to you of June 25, 1959.

Any courtesies extended to Miss Keegan by you and your staff will be most appreciated.

Very truly yours,



Francis C. Baptist
Director

FCB:bas

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June 25, 1959

Mr. Joseph E. Gold
1800 Finance Building
1428 South Penn Square
Philadelphia 2, Pennsylvania

Dear Mr. Gold:

Thank you for your letter of June 22nd.

You are very wise to retain one of the three landscapes by Kuniyoshi for your own collection. Not very long ago we acquired a similar gouache and had it priced at \$1000 for resale, considerably more than the original sales price some years ago.

In view of the fact that we must make a profit when we sell a picture and must also pay our usual royalty to the widow, I don't see how, on a wholesale basis, I can pay much more than \$500 for each of the paintings listed in your letter. If that is satisfactory, we shall be glad to send you a check on receipt of the pictures. On the other hand, if you would prefer to use these as credit for future purchases, we can allow \$1000 each.

Although the gallery closes on June 26th for the two summer months, all mail addressed to me here will reach me promptly.

May I hear from you. My very best regards.

Sincerely yours,

EGH:ph

June 25, 1959

Mr. Adolph Green
211 Central Park West
New York, N. Y.

Dear Mr. Green:

Before our official closing for the summer months I have been asked to check through our bookkeeping records and find that your agent has not made any payments for a long, long time. You probably are not aware of this fact and I thought therefore that I should call your attention to it.

While we are very happy to extend credit, the artists like to get a bulk payment early in July and I should be most grateful if you would get in touch with your agent to prod him into some activity.

My great niece Patricia wrote me a truly hysterical letter about her encounter with you and I think you were an utter doll to give her the greatest thrill of her life. Her stock among her teenage friends has risen a thousandfold and you have a permanent worshiper at your feet. Many thanks for being such a swell guy.

Sincerely yours,

EGH:ph

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June 25, 1958

Mr. W. E. S. Griswold, Jr.
General Mills, Inc.
9800 Wayzata Boulevard
Minneapolis 28, Minnesota

Dear Mr. Griswold:

Thank you for your letter.

Within the next few days I shall send you biographical notes on Walter Meigs and an enclosing data on John Marin, who painted "Church Near Taos, New Mexico" (not Mine).

X
May I suggest that you have your secretary write to Mr. Frederick S. Wight, Director of the Art Galleries at U.C.L.A., who organized the most recent one-man exhibition of Marin's work for a tour to a number of major museums in the United States about two years ago. He can supply you with a catalogue containing a good many illustrations and an excellent foreword, together with chronology and bibliography. Unfortunately we are all out of this important catalogue. If you are not successful in obtaining a copy, I shall see what I can do when I return from my vacation.

It was so nice seeing you and I hope that I shall have the pleasure when the gallery reopens after Labor Day. Incidentally all mail addressed here will reach me.

My very best regards.

Sincerely yours,

EGH:pb
Enclosure

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*Wrote yesterday
made this to (W)*

June 25, 1959

*of correct
info.*

*use new
printed
set words
stamped*

Dr. Wilfred C. Hulse
110 West 96th Street
New York, N. Y.

Dear Dr. Hulse:

In preparation for closing our books for the season our accountant has called my attention to several accounts which he asked me to follow up. The facts he furnished in this connection included the date of your early purchase — June 19, 1956, just three years from the current date — and the amount outstanding of \$1713.56.

While we are very happy to accommodate our clients and encourage the time-payment plan, we find it embarrassing to hold up our artists for so long a period without any payments whatsoever for a number of months.

I am sure that you have overlooked our statement and hope that you will find it convenient to send us a check on account in the very near future. I shall be most grateful for your cooperation.

A self-addressed envelope is enclosed.

Sincerely yours,

EGH:pb
Enclosure

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

I have extended my stay to June 25, 1939, and I am sorry that I must say that this has not been mutual. I am sorry that the parting of the ways has come, but again I feel certain that I am thoroughly justified in taking this step.

Thank you for your past courtesies.

Sincerely yours,

Mr. J. D. Laveman
185 Broadway
New York, N. Y.

Dear Mr. Laveman:

As you may recall, you promised to be here on Wednesday with some figures and for discussion about the financial status of the gallery before the gallery closes for the summer and before I go off to Newtown and to Russia.

Edith

As you know, too, I have been repeating myself annually in this connection and, as I have expressed on previous occasions, am really fed up with the matter. This is probably the only organization that functions without any information at hand. There are many plans I have under consideration and cannot really work any of these out until I know the financial status.

I know we have worked together for a good many years but I knew, too, that I have been complaining for a good part of this period. At this point I am too tired and too involved with a great many other things to continue complaining. From what I hear among my clients and friends, I seem to have the most incredible lack of attention, and while this is not as big an organization as you may handle, it is important to function with some knowledge and understanding of the situation.

This time, too, I am dead serious when I say that I shall now have to make other arrangements where a monthly report will be submitted to me and certainly a more complete one at least quarterly. I see no reason to plead and to be given various reasons for lack of attention.

Even the 32 East 51 Street Corporation, which has probably the smallest number of entries of any corporation in the country, is neglected and many of the records are missing from the gallery. There is no reason for this and when I have Adele Resenstein working here in her spare moments, it seems ridiculous that she cannot make entries because books are missing.

And thus I am sure that you will agree with me that I am fully and thoroughly justified in planning a change for next season.

Mr. J. B. Lavenex

- 2 -

June 25, 1958

I have extended my sense of loyalty to you all these years but I must say that this has not been mutual. I am sorry that the parting of the ways has come, but again feel certain that I am thoroughly justified in taking this step.

Thank you for your past courtesies.

Sincerely yours,

Mr. J. B. Lavenex
105 Broadway
New York, N. Y.

Dear Mr. Lavenex:

Ed:ph

As you may recall, you promised to be here on Wednesday with some figures and for discussion about the financial status of the gallery before the gallery closes for the summer and before I go off to Moscow and to Russia.

As you know, too, I have been repeating myself annually in this connection and, as I have explained on previous occasions, am really fed up with the matter. This is probably the only organization that functions without any information at hand. There are many plans I have under consideration and cannot really work any of these out until I know the financial status.

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Even the 32 West 51 Street Corporation, which has probably the smallest number of entries of any corporation in the country, is neglected and many of the records are missing from the gallery. There is no reason for this and when I have John Rosenblatt working here in her spare moments, it seems ridiculous that she cannot make entries because books are missing.

And thus I am sure that you will agree with me that I am fully and thoroughly justified in planning a change for next season.

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With Consent to it

June 25, 1959

Mr. James H. Elliott
Los Angeles County Museum
Exposition Park
Los Angeles 7, California

Dear Mr. Elliott:

Immediately upon receipt of the color transparency, I sent you this transparency together with the black-and-white print of **PREMIERE**. In addition, I forwarded you a photograph of another very outstanding recent painting by Stuart Davis, which is now on exhibition but can be shipped to you in July. The former can be sent to you immediately.

The price in each instance is \$9500 to a museum, and I hope that you will feel as strongly as I do about **PREMIERE** to have it sent for consideration immediately. As contrast, **POURADE** is a brilliant painting. It was reproduced in color in **TIME** Magazine in the issue of December 15, 1958.

Sincerely yours,

EM:ph

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June 25, 1959

Miss Katherine Coffey, Director
The Newark Museum
Newark 1, New Jersey

Dear Katherine:

Thank you for your letter.

Indeed I shall be very pleased to cooperate with you in arranging for the loan of the paintings listed in your letter of June 18th.

The address of Mr. and Mrs. Thomas Farlow is
Pippin Hill
North Avenue
Westport, Connecticut

Would you be good enough to send me the list of paintings to be borrowed from the artist and from Museums, so that I may have an overall picture of the exhibition. I wrote to Max Weber and expressed a wish that he would urge the inclusion of paintings belonging to institutions so that our gallery stock would not be entirely depleted. You can understand this, I am sure. Also, I expressed a wish that the accent would not be entirely on his earlier work relating to the era of Mr. Dana, as the public, and particularly the young section of it, might get the notion that his best work was produced in the earlier part of his career. Sitting in a gallery I hear a great many remarks and am very conscious of the curious attitudes of the public. I hope you don't mind my being so frank.

If you will let me know when you would like to have photographs, biographical data, etc., we shall be glad to supply this material. Incidentally, the gallery closes officially on June 26th (for the summer) but all mail addressed here will reach me until the 15th of July, when I plan to depart for Moscow where I shall act as curator of the American exhibition to be held there in conjunction with the fair. I hope to hear from you before then.

My very best regards.

Sincerely yours,

RMH:ph

June 25, 1959

Mrs. Eleanor Hodges
Hordness Gallery
700 Madison Avenue
New York, N. Y.

Dear Eleanor:

One of our clients is making up a record of his collection and wants to bring up to date information about all the artists represented. Among these is Walter Meigs.

Would you be good enough to send me the biographical data which include all the information regarding awards and representations. I shall be most grateful. While the gallery will be closed as of June 28th, Lawrence will be on tap throughout the summer and will forward any urgent mail to me.

Incidentally, what is Lee's current address? I received a letter from him and should like to drop him a note as he seemed very concerned about my refusal to accept the appointment as curator of the American exhibition in Moscow. I finally broke down, and should like to let him know, and at the same time find out what he is doing. My address until I leave for Russia (on July 17th) will be
Eden Hill Road
Newtown, Connecticut.

If you are in the neighborhood, please phone me, as it will be awfully nice to see you in the peace and quiet of the country after the hectic season which both of us have experienced. My telephone number 65 Garden 6-4502.

My best regards.

Sincerely yours,

Edith

I. M. SCHWARZKOPF, INC.
110 EAST 42ND STREET
NEW YORK 17, N.Y.
OXFORD 7-0356

CONSTRUCTION
ENGINEERING
REAL ESTATE
MANAGEMENT
LEASING
SALES

June 25, 1959

Mrs. Edith Halpert
% Downtown Gallery
32 East 51 St.
New York, N.Y.


Re: 32 East 51 St.

Dear Mrs. Halpert:

I forgot to talk to you the other day about the sidewalk violation.

My advice is to let this go and eventually the city will have it done and bill you for it. They make an overall contract on a square foot basis and their charges are usually about half what it would be to call in a contractor.

Best regards,


Irving M. Schwarzkopf

IMS:ebx

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UNIVERSITY OF KENTUCKY

LEXINGTON, KENTUCKY

COLLEGE OF ARTS AND SCIENCES
DEPARTMENT OF ART

June 25, 1959

Mrs. Edith G. Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

The Shahn prints you sent us were the Alphabet of Creation and Supermarket as I recall it and were sent as replacements for the two which were sold soon after Graphics '58 opened.

The replacements were then returned with the other prints you lent us. I trust you will find them safely stored somewhere in your stock.

If you will recall I was in to see you ^{last Feb.} about the loan of some material for our forthcoming Graphics '59 Show next fall. Would you be so kind as to set aside for shipment to us in September the following Shahn prints:

Lute
Wheatfield
Sacco-Vanzetti
Patterson

*a couple of
Rattner's Conferences
series.*

I also hope you will set aside prints or drawings, if available, by Rattner, Weber, Stuart Davis and Sheeler. By mid-September I'll be in a position to set a date when I would like to have all the graphic work here so we can make a selection for our illustrated catalog.

I feel sure those Shahn prints will turn up soon. Thanks so much for your help in the past and your offer of help for the next year.

With kindest personal regards,

Very sincerely yours,

Richard B. Freeman

Richard B. Freeman
Head, Department of Art

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*Check
with
Fall closed
no more
Sept.*

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

June 25, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Edith:

I had certainly hoped and planned to be in New York before this, and I am really sorry to miss you before you close the Gallery for the summer months.

I do expect to be in New York from the 13th until the 18th of July, and if I might leave the weathervane with Lawrence, I would return it to you at that time. Or I can send it direct from here Railway Express or by any means that would suit you.

I am embarrassed and unhappy to have kept it for so long, but our hoped-for fund has not yet been cleared. Since I do not want to inconvenience you longer, I should like to return it and hope that it still might be available when the money comes through.

Luke Battle said that he had the pleasure of meeting you briefly in New York. I am sorry that you did not have more time with him, because I think you would enjoy him very much.

In any case, I hope that you will have a wonderful and rich summer. I know that you will, and I look forward to seeing you on your return in September.

With all good wishes for a delightful vacation.

Sincerely yours,

Mary
Mary C. Black, Curator
(Mrs. Richard Black)

P.S. I am glad that you liked the catalogs.

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June 26, 1959

Mr. Leon Appelbaum
2213 Everett Avenue North
Seattle 8, Washington

Dear Mr. Applebaum:

By a strange coincidence, I completed dictating a letter to you just as yours arrived.

The transparencies arrived and I selected a number of paintings which I considered writing to you about. At that time I had formulated a plan which called for an additional floor in this building, allowing an expansion into a new group of younger artists. However, the New York State law — after much consultation with lawyers, etc. — does not permit removing tenants from a building and after several months of negotiating I have been obliged to drop the matter. Thus I am returning the slides to you, together with your book. However, I have made notations of the examples which interest me particularly.

The gallery closes for the summer today and when we reopen on September 8th I may have some new ideas. If so, I shall write to you promptly in relation to your queries. Part of the summer will be spent in Russia with the American exhibition to be held in Moscow, but when I return, just before the reopening, some miracle may occur which will make possible the extension of my previous plans. Meanwhile I hope that you will keep in touch with me next season and send me occasional photographs.

Thank you for your patience.

Sincerely yours,

EGH:pb

June 20, 1950

← 2 →

Mrs. Harry Baum
5189 34th Street N.W.
Washington, D. C.

Dear Nathaly:

I am now enclosing one check. The second one will follow about the first of July, long before you leave for your vacation. I am very glad that the Hawn family will make this trip but I wish you were all coming with me to the U.S.S. all.

[illegible]

Goodrich dashed in wild-eyed in the afternoon to tell me that he was called as one of thirty people to appear at a Congressional hearing something early in July. This has to do with the exhibition and with the article you read quoting Mr. Walters. The so-called "communist" artists have to appear although everyone in the exhibition who had been mentioned either by McCarty or by Goodrich was cleared a long time ago. As a matter of fact,

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Wm. Henry Davis
2100 2nd Street N.W.
Washington, D. C.

Dear Madam:

a number of these artists have traveled to and from Europe with perfectly honorable passports after being cleared and checked through the State Department before the passports were issued. It is all utterly mad and rather sickening, because some Congressman wants to get votes from some equally morose constituents. No one has the guts to get up on the floor and put these characters in their logical spots. Furthermore, since this government signed an agreement with U.S.S.R. for an exchange fair, it would make this country appear utterly idiotic in the eyes of the entire world if we withdrew the only cultural exhibit, which, incidentally, arrived in Russia about a week ago. Well, so much for that. I have not gone out to see Michael, but I have to be on call, according to orders, and I have not sit tight until this whole thing is cleared up. I have done all the work and have prepared my talks, mentally, at least, flowing with statements about the freedom of the American artist. I certainly would like to complete the job.

I hope that by the time Patsy is old enough to vote, our Congressmen will act like adults, and not like children of them, rather than the current majority.

Naturally I am very proud of her and expect her to perform nobly in the future in whatever position she chooses.

I have talked with Boris many times and again that she sounds like a very small person. It is difficult to reach her by phone, and I have not

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- 3 -

- 4 -

several evenings just dialing the numbers and when he hangs up the new system which is driving me nuts as I had to continue and to repeat the process indefinitely. On one occasion I called Cecil Felt and he gave me a complete report about the operations from which Milton says, it is rather serious and will require considerable time for recuperation. His statement is that we are that Michael has someone to hold his hand and devote herself to him completely. Otherwise either you or I would have to be there to give the guy a lift. I am very pleased that you are planning to make the trip and so is Boris who is most eager to meet you. The night she called I finally went off on a spree as I have been home working until five, three, and four every morning and finally revolted. I expect to leave for Newtown tomorrow morning with my two beaux picked up in Eleuthera. They will be very restful and entertaining. I shall listen to the Russian records which I have and shall try to find someone with whom I can converse in Newtown. My teacher turned out to be a dud as she insists on my reading when I feel that it is much more essential to hear the tone and the rhythm of the language. I find myself talking aloud during the night and am reading fluently at present, much to my surprise and the few Russians' who have heard me. Nevertheless I am rather anxious and intend to devote the two weeks preceding my flight to perfecting within reason my kulturni vocabulary. When Karolik was here yesterday and I spoke in Russian, he almost flipped and I succeeded in telling him a joke in Russian which

June 26, 1959

Dr. Melvin Boigon
45 East 82 Street
New York, N. Y.

Dear Dr. Boigon:

As the gallery is closing for the summer today,
we are sending your three paintings to Hayes
Storage at 305 East 61 Street - together with
our paintings. The paintings are:

Max Weber	Music of the Orient
Georgia O'Keeffe	Abstraction Blue
Abraham Rattner	Rose #3

Sincerely yours

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Mr. George W. W. Brewster III

Dear George:

Also, while I was not wildly enthusiastic about the prose of Carolyn F. Hummel, the spread was impressive. What is the scheduled date for the magazine article? Although I had planned to be in Boston long before this, I had also planned to phone you. But the plans did not materialize as I have been overwhelmed with work both in the gallery, which has never been as active, and with a project I undertook without realizing what I was in for.

श.स. : ३३२५

One of these days I shall have my head examined very thoroughly. This project has to do with the American art exhibition to be held in Moscow during the summer as part of the exchange fair between the two governments. I am to serve as curator of this exhibition -- if I survive -- but have had the most incredible amount of work in preparation. I have also devoted a few spare moments to boning up on the language as I am to give a series of talks in Russian when I am there. All this depends, of course, on the outcome of the controversy which has arisen and which is being brought to a head by way of a congressional hearing. Two of the morose congressmen have attacked twenty-eight of the seventy artists as "communists." This is at least the fourth round in the past six years but no one has had the strength of character to laugh this off and to point to the fact that all the previous FBI and State Department investigations cleared these artists completely. Here I was preparing my talks to the Russians regarding the great freedom of artistic expression in America. This statement will certainly bring a big laugh, not only among the muziks, but among the kulturni, as Congressman Walters' speech, which appeared in the New York papers and elsewhere, has been reprinted in full, with many decorations, in the U.S.S.R.

So you see I have been a very busy character but am leaving tomorrow for Newton to complete many details in relation to gallery work, my own, etc., and to have a bit of rest. How I wish that you and Jean would drive down for a visit. It really is not very far. I shall be

Mr. George W. W. Brewster III

- 2 -

June 28, 1959

there until the 12th of July, with occasional trips to New York in between, as well as one to Shelburne where I have to attend a trustees' meeting on the 11th of the month.

My telephone number there is GARDEN 8-4508 and it would be wonderful if you come by. I can put you up very comfortably in my little guest house.

And so, my very best regards,

Naturally I was delighted to read that you are officially a Fellow of the American Institute of the Arts and Letters today in the day.

EGG:ph

Also, while I was not widely enthusiastic about the prospect of George W. W. Brewster III, the award was impressive. I had planned a scheduled date for the magazine article. Although I had planned to be in Boston long before this, I had also planned to phone you. But the plans did not materialize as I have been overwhelmed with work both in the gallery, which has never been as active, and with a project I undertook without realizing that I was in for. One of these days I shall have my head examined very thoroughly. This project has to do with the American art exhibition to be held in Moscow during the summer as part of the exchange fair between the two governments. I am to serve as curator of this exhibition — if I survive — but have had the most incredible amount of work in preparation. I have also devoted a few spare moments to working up on the language as I am to give a series of talks in Russian when I am there. All this depends, of course, on the outcome of the controversy which has arisen and which is being brought to a head by way of a congressional hearing. Two of the artistic commissions have attached twenty-eight of the twenty artists as "communist." This is at least the fourth round in the past six years but no one has had the strength of character to laugh this off and to point to the fact that all the previous FBI and State Department investigations cleared these artists completely. Here I was preparing my talk to the Russians regarding the great freedom of artistic expression in America. This statement will certainly bring a big laugh, not only among the artists, but among the Russian, as Congressman Hoffman's speech, which appeared in the New York papers and elsewhere, has been reprinted in full, with many decorations, in the U.S.A. So you see I have been a very busy character but am leaving tomorrow for Moscow to complete my duties in relation to gallery work, my own, etc., and to have a bit of rest. Now I wish that you and Jean would drive down for a visit. It really is not very far. I shall be

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COE COLLEGE
CEDAR RAPIDS, IOWA

June 26 - '59

will close
fall Sept
will run

Dear Miss Halpert

Coe College is trying now to book up a series of exhibitions for the 1959-'60 school year. We have a fire-proof gallery which can accommodate about twenty average size paintings. In past years we have had shows from the Guggenheim Museum, many through the American Federation of Arts and have also borrowed individual paintings from some of the major museums.

I'm wondering about the possibility of a show from the Downtown Gallery. We would want to know about the approximate cost, of course, since we would be taking care of all expenses. Will you have a circulating show this year?

At the moment, the months of Nov, 1959 - and January and February 1960 are open - also the period from April 25 to May 20

I shall be pleased to hear from you -

Very Sincerely

Marvin Cone
Head - Art Dept.

I recall meeting you in Des Moines
at the Federation meeting

June 23, 1939

Mr. James S. Bixler, President
Colby College
Waterville, Maine

Dear Mr. Bixler:

Thank you for your very kind letter.

I enjoyed very much meeting Mr. and Mrs. Jette and was greatly honored by the invitation although I made it very clear that my work allows very little time for outside interests.

Indeed I shall make every effort to come to the opening on October 17th. Before that date I hope to ship the weathervane mould for the Folk Art Collection. Unfortunately I shall have no time to attend to this before I leave for the summer. The gallery closes today and I am scheduled for a trip to the U.S.S.R. shortly thereafter. It seems most improbable that I can pay a visit to Colby College this summer but I am looking forward to the opening of the exhibition in your new art gallery.

Sincerely yours,

EGH:ph

*Is she on list
of int PO ✓*

June 26, 1959

Mrs. Ralph T. Crane, Jr.
181 Upper Mountain Avenue
Montclair, New Jersey

Dear Mrs. Crane:

Thank you so much for returning the card as promptly as you did.

I agree with you that the amount of bronze involved is considerable but because Zorach had the cast made several years ago before the current enormous leap in prices charged by foundries, the figure set by Zorach as insurance -- one of his outstanding examples -- is \$2500.

Although the gallery closes officially today, there will be someone here during the two months of July and August. Thus if you should like to see the bronze, it can be brought from Zorach's studio, if you so desire.

Won't you please let me know.

Sincerely yours,

ERK:ph

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Of course your reference to what I believe was called Robinson and I was in that regard had very vividly the motherhood experience. I doubt whether anyone but you would believe that

Mr. and Mrs. Edwin M. Mott
c/o Mlle. Bloch
17 rue de Sévres
Paris Xle, France

Dear Virginia and the little one at which their dear way to greet my friends I
no guinea has small eyes to eyes out as golden hair very small
Well here I am in my little room with the clock striking at 12:45. As of now I shall concentrate on my eight-hour day
or less. You think my friend Father is a little too busy but you
get your women mixed up. She merely tends to her husband while I
the Koch-leffe of all time and am stirring more pots than any stove
can hold.

This Russian bourgeois is utterly mad and has kept me going about eighteen hours a day and has created a personal grudge which is scaring away all my friends of those remaining in the U.S.A. I have really become an impossible character and you can blame it on the State Department.

Of course I am completely devastated that you will leave Paris before I get there. As a matter of fact, in planning my trip I arranged for a one-day stop-over in Paris with the hope of seeing you guys. That was really my only reason as I want to get to Mexico as fast as I can and return to Newton in an equal hurry. If I have any time at all I certainly would use the experience to date and probably there will be others which will fill a good-sized volume. I sure manage to get involved in strange interludes. So much for that. Incidentally, I arrive in Paris on July 18th and leave for Mexico the following morning, allowing exactly 24 hours to see the city and its surroundings. I'll be there

last Saturday I went to a party at the Julian Levys, taking along my three houseguests. The party was held in the summer house, which turned out to be a nice affair. Only the rich have luck. Now that I have acquired sixty acres from my neighbor to prevent the proposed development, maybe I will be in the same classification and will have some luck too. At the party, Untermeyer spoke of you at great length and I met two Episcopalians, whose names I do not recall (they were both rectors), who also spoke of you. It was a very interesting occasion and I had a very good time after getting lost in several woods. We all agreed that we missed you desperately but were very happy that you are both enjoying Paris with the enthusiasm of youth. Untermeyer and I agreed also that we were two old codgers and as such envied the enthusiasm and excitement expressed in your letters. I am very happy indeed that The New Mass appeared as a best seller in Time Magazine and hope to see you soon.

44-38861

310103

Mr. and Mrs. Edwin Gilbert

- 2 -

June 23, 1959

Of course your reference to what I believe was called Robinson and lunch in the area brought back very vividly the motherhood experience. I doubt whether anyone but you would believe that story. Enclosed you will find a clipping from the New York Times which I thought would interest you. Do you think that you can get a hunk of the \$100,000 for the use of the name. Everybody gets into the act, nyet?

Dear Mr. and Mrs. Gilbert
I hope you are well.
I am so glad that you are holding up the glory of American art.
Please don't let the French attitude disturb you. Remember that until very recently great artists of other nationalities in Europe were never shown in Paris. The French will brook no competition in this field, and it is surprising that so much American art is shown there at present. For this we must give the Museum of Modern Art credit.

I adored your story of your visit with Holly in the Eiffel Tower. Have you tried climbing up the steps of Notre Dame and hanging on a gargoyle and have you been to Chartres? That is one of the really great experiences and even when I returned two years ago it all seemed as fresh and as beautiful as I had remembered it from many earlier visits. I am so glad that you are holding up the glory of American art. Please don't let the French attitude disturb you. Remember that until very recently great artists of other nationalities in Europe were never shown in Paris. The French will brook no competition in this field, and it is surprising that so much American art is shown there at present. For this we must give the Museum of Modern Art credit.

Your Megeve house sounds wonderful and your invitation most tempting. If I survive my Moscow job and can change my future reservations, perhaps I shall stop over. At the moment I don't have the energy to think about it. It is certainly sounds like an ideal place for you to continue your work on the new book. I hope, however, you will let me see you, Virginia, when you are writing the old girl's letters. I certainly want to get your reaction to your new life. As I mentioned before, I am leaving for Paris in about a month and will probably return to New York about the 15th of July, in preparation for my departure for Paris and Moscow on the 17th.

And so, I hope to hear from you soon. I miss that little Moscow mentioned here and your girls very much. I will be in the same old place and will have some luck too. At the party, I met two Americans whose names I do not recall (they were both rectors), who also spoke of you. It was a very interesting conversation. I had a very good time after getting lost in several words. We all agreed that we missed you very much and were very happy that you were both enjoying Paris with the enthusiasm of youth. I agreed also that we were two old codgers and as such envied the happy new life. I am very happy and excited to hear of your new life. I am very happy and excited to hear of your new life. I am very happy and excited to hear of your new life.

EGH:ph

Enclosure

Price to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 50 years after the date of sale.

THE DOWNTOWN GALLERY

EDITH OREGON HALPERT, Director
Consultation service by appointment

32 EAST 51 STREET
NEW YORK 22, N. Y.
Telephone: PLaza 2-2767

June 26, 1959

Mr. Leo S. Guthman
2629 South Dearborn Street
Chicago 16, Illinois

Dear Leo:

Believe it or not, I have not had a moment to check into the Weber photograph situation. If you saw me surrounded by printers, Russian interpreters, et cetera, you would understand why I have not attended to the matter and am sure that you would forgive.

I am leaving for Newtown Saturday morning and after a few days of rest will attend to the various outstanding details and in any event shall write you a note from there.

Meanwhile, my very best regards.

Fondly,

Edith

Edith

Handwritten notes:
Edith
I forgot about the last
I saw you get home I thought the whole
you must be smiling you made me
I mean I know just
Krisna

June 26, 1979

Mrs. Irving Mathews
707 Corona Avenue
San Antonio, Texas

Dear Mrs. Mathews:

I hope you will forgive us for sending the Weber painting Express Collect, but it is very difficult to prepay express in this neighborhood, and we have no facilities for weight and rates. Will you kindly send us your receipt for the charges and we shall send you a check by return mail.

Thank you

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OFFICE OF
VICE-PRESIDENT

frost
fros.

SAN ANTONIO
TEXAS

JUNE 26, 1959

EDITH HALPERT
DOWNTOWN GALLERIES
32 EAST 51ST
NEW YORK, N Y

DEAR EDITH:

ENCLOSED IS THE EXPRESS RECEIPT FOR OUR MAX
WEBER GOUACHE, WHICH YOU RECENTLY SENT TO US
COLLECT, AND I AM ACCORDINGLY SENDING THIS TO
YOU SO THAT YOU MAY REIMBURSE US WHEN YOU
COLLECT THE INSURANCE MONEY.

THE PICTURE ARRIVED IN GOOD CONDITION EXCEPT
THAT WHEN THEY REFRAMED IT THEY NEGLECTED TO
PUT THE HANGING WIRE AND HOOKS BACK ON THE
PICTURE. I JUST THOUGHT I WOULD MENTION THIS
IN PASSING AS THEY SHOULD BE INSTRUCTED TO
REPLACE THESE IN THE SAME POSITION AS BEFORE
TO FACILITATE HANGING THE PICTURE AT THE SAME
EYE LEVEL, ETC.

I HOPE THIS FINDS YOU WELL, AND WITH BEST REGARDS,
I AM,

SINCERELY,

Irving M.

IRVING MATHEWS

IM:LM

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FU

June 28, 1959

Mr. Martin S. Serin
Department of Art
Michigan State University
East Lansing, Michigan

Dear Mr. Serin:

Thank you for your letter.

Naturally I am very pleased with your interest in the ^KBasoeta
funerary figure reproduced in Eliot Elisofon's book and presumably
in the Atlantic Monthly. I did not see the latter but shall get
busy about locating the issue referred to.

+
Apr 1959
1951
This sculpture is in my private collection and is not for sale.
The Downtown Gallery concentrates entirely on American art, both
contemporary and "American Folk Art," although I occasionally
acquire something for myself which is a departure from this con-
centration.

I would suggest that you communicate with Eliot Elisofon who is
very familiar with the field and knows where similar objects may
be available.

Sincerely yours,

EGH:pb

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may be published 50 years after the date of sale.

June 26, 1959

Plant Travel Inc.
701 Madison Avenue
New York 21, N. Y.

Gentlemen:

Some time ago — I do not have the exact date before me — we returned to you a Northeast flight ticket from Washington.

Mr. Lee Nordness had reported the loss of his ticket and mine and the fact that we had to purchase substitute tickets in order to get back to New York. Mine was found at the hotel and returned. This, in turn, was sent to you for collection of refund.

Since so much time has elapsed, I am writing to ascertain the cause of this delay. Won't you please let me know when I may expect the refund for the ticket which we sent to you.

Thank you for your courtesy.

Sincerely yours,

WCS:pb

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MAX WEBER EXHIBITION
 PEATT INSTITUTE
 Brooklyn 5, New York
 June 1 - 8

<u>OTIS</u>	<u>SIZE</u>	<u>COLLECTION</u>
Nude-Nature Glass, 1908	12x22	
Cash Hour, 1915	30x36	
The Visit, 1919	32x42	Mr. & Mrs. Milton Lowenthal 1150 Park Avenue
Reading Room, 1939	28x20	Mr. & Mrs. Herbert Goldstone 1125 Park Avenue
*String Music, 1944	33x27	Mr. & Mrs. Roy Neuberger 21 E. 87th Street
Music of the Orient, 1947	40x30	Dr. & Mrs. Melvin Bolgon 45 E. 82nd Street
*Trio, 1949	40x30	
Abbi, 1950	30x40	Mr. Allen Sirotto 30 E. 37 Street
Mexican Jug, 1951	30x25	
Bach Orchestra #1, 1953	28x23	
Interior w. Figures, 1958	36x40	Mr. John Mollugh 315 E. 50 Street
<u>GOUGHES</u>		
Going East, 1956	17x23	Mr. Jack Lawrence 229 E. 52 Street
Multiple Portrait, 1956	17 1/2 x 23 1/2	
Gabbalist, 1957	14x17	Dr. & Mrs. Milton Kramer 277 Park Avenue, Bldg. 7

* If "String Music" not available, substitute "Trio".

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June 25, 1952

Dr. T. Raphael
430 Hilltop Road
Barton Hills
Ann Arbor, Michigan

Dear Dr. Raphael:

At last we have received an autographed photograph from Georgia O'Keeffe and this is now enclosed for your records.

I regret that it is a little worse for wear with the round trip via mail.

The gallery closes for the summer today and I hope that we shall have the pleasure of seeing you after we reopen about September 8th.

Sincerely yours,

RMH:ph
Enclosure

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June 28, 1959

Mr. Louis Rudolph
3681 Greenway
Baltimore 18, Maryland

Dear Mr. Rudolph:

The framer has finally made the delivery and I hope that you will be as pleased as I with the results -- when the picture reaches you.

The gallery closes today, as I wrote you previously, but for the next two weeks mail addressed here will reach me at my summer home where it will be forwarded. Thereafter someone in the gallery five days a week to take care of the mail, etc.

I hope you have a very pleasant summer.

Sincerely yours,

RGR:ph

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June 26, 1959

Mr. Murray Leisner
St. Armand's Gallery
530 South Washington Drive
Sarasota, Florida

Dear Mr. Leisner:

I cannot tell you how embarrassed I am for not having answered your letter sooner. I am referring to one addressed to Mr. Lawrence Allen on May 28th. He referred this to me, but with the overwhelming activities in the gallery during the past month, I have not had an opportunity to attend to any of the mail.

However, we went through our Marin inventory and of course could not find anything in the way of a painting in the price category stipulated. If you would be interested in a drawing by John Marin, we should be glad to send you some for consideration. There are no paintings of any period or size under \$1000. This would be true of any artist of reputation and certainly among the older contemporaries of note.

Should you be interested in one of the younger artists, we can make some suggestions. Won't you please let me know.

And again, please forgive me for this long delay.

Sincerely yours,

ESL:ph

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June 26, 1968

Mr. John Glen Sample
Naples
Florida

Dear Mr. Sample:

At last we have received an autographed photograph from Georgia O'Keeffe and this is now enclosed for your records.

I regret that it is a little worse for wear with the round trip via mail.

The gallery closes for the summer on this day and I hope that we shall have the pleasure of seeing you after we reopen about September 8th.

Sincerely yours,

EGH:ph
Enclosure

June 28, 1959

Mr. James W. Foster, Jr., Director
Santa Barbara Museum of Art
1124 State Street
Santa Barbara, California

Dear Mr. Foster:

The blanks that you requested are now enclosed.

This morning I received a telephone call from Laurence Rockefeller's secretary and realized that you are to receive the circus watercolor painting by Marin for your show. If Leigh Block does not come through with the oil, I shall see to it that John Marin, Jr. lends his example.

I am listing below an alternate for the picture referred to in your letter of June 22nd.

The gallery closes today for the summer months but all mail addressed here will reach me until July 18th when I start off on my trip to the U.S.S.R., where I shall serve as curator of the exhibition of American art to be held in Moscow as part of the overall fair.

In closing, I want to thank you for your very kind words. It is good for my weary soul.

Sincerely yours,

Edith

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June 26, 1960

Mr. Carl Sprinchew
Pioneer Acres
Solihull, New York

Dear Mr. Sprinchew:

In going through my folder this evening I found, to my great embarrassment, your letter, clipped to some papers which did not require immediate attention. I hope, therefore, that you will forgive the long delay in my reply.

Since we are closing the gallery now for our annual vacation of two months, I fear that I will miss your visit to New York if you should come through as planned. When we reopen on September 8th or thereafter, I shall be very glad to show you a collection of Oshers drawings and paintings we have retained and to which we have added. The exhibition was a tremendous success with twenty-one items sold, including the Museum of Modern Art, et cetera. The prices are very low, ranging from \$150 to \$500 for the very large examples. Some of the titles mentioned in your letter are available as there were two or three under the same names.

I, too, was pleased with the acquisition of a painting by Price by Mr. Stillwell. A check is enclosed for your commission.

I hope you have a pleasant summer.

Sincerely yours,

EH:ph
Enclosure

TIME

THE WEEKLY NEWSMAGAZINE

TIME & LIFE BUILDING
ROCKEFELLER CENTER
NEW YORK 20
PUBLISHER'S OFFICE

June 26, 1959

Dear Miss Halpert:

This is in reply to your letter of June 18
addressed to Frank R. Shea.

We are most appreciative of your interest in
THREE HUNDRED YEARS OF AMERICAN PAINTING in
connection with the American art exhibition
in Moscow. We wish we could be of help but
unfortunately our supply of copies of the
book is almost entirely exhausted. However,
we do have two copies that we would be very
glad to let you have. Please let us know
where to send them if you wish to have them.

Cordially yours,

Irina Bagration
Irina Bagration
For the Publisher

Miss Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

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the university of nebraska art galleries, lincoln 8

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FOR YOUR INFORMATION the following objects were acquired from the Nebraska Art Association's 69th Annual Exhibition for the permanent collections of the Association and the University of Nebraska:

Paintings

Robert Henri - THE FOURTEENTH OF JULY, oil on canvas, 1902

Louis M. Elshemius - EVENING LIGHT, ELLENVILLE, N.Y., oil
on canvas, 1901

Ernest Lawson - SEACOAST, CAPE COD, oil on canvas (gift to the
collections)

Alfred H. Maurer - CAFE INTERIOR, oil on canvas

John Hultberg - TILTED HORIZON, oil on canvas

Jimmy Ernst - SOUNDS ACROSS THE RIVER, oil on canvas, 1958

Paul Brach - BLADE, oil on canvas, 1958 (gift to the collections)

Sculptures

Reg Butler - Study for GIRL WITH CHEMISE, bronze

Barbara Hepworth - SMALL FORM, RESTING, marble, 1945

Kenneth Armitage - THE SEASONS, bronze, 1955

Drawings

Marsden Hartley - PEACHES, silver-point, 1927 (gift to the
collections)

Morris Kantor - FIGURE, pencil, c.1923

June 26, 1999

Mr. Fred H. Wells
1134 48th Street
Lincoln, Nebraska

Dear Mr. Wells:

Please accept our apology for not notifying
you to the effect that the Dove watercolors
were finally delivered by Berkeley.

We regret very much having annoyed you with
matter.

Sincerely yours

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researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
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may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

As we had scheduled our annual group show of paintings and sculptures by our artists for October 1st and had planned the other shows accordingly, it may be necessary for us to close the Dial Exhibition on October 1st, allowing only three weeks at most. I shall see what I can do about rescheduling the exhibition. In any event, it will not be later than October 10. I shall make a final list of the objects to be included in the exhibition and shall write to George O'Keeffe directly about her exhibition.

I certainly wish we had more space and could include a larger group of objects. I listed previously but the sculpture will occupy considerably more space. In any event, I shall give you all the objects I can. I cannot tell you how grateful I am to you for making it possible for us to have a section of The Dial Collection Exhibition.

Naturally we shall follow your suggestions in regard to this exhibition.

1. No announcement of the show will be made by us before September 1st. As a matter of fact, we are closing the gallery for the summer today and when I return from Russia during the middle of August, I shall send announcements to the three art magazines, dated September 1st, if there is an issue planned by each of the magazines for that month.
2. Our opening date, because of installation, etc., will be the 1st, and I hope that the objects will reach us a few days earlier, to allow for such installation.
3. We shall follow Mr. Edwards' wishes and list all the loans as The Dial Collection, with the exception of objects borrowed from other institutions and individuals.
4. We shall, of course, pay the insurance premium on the items borrowed from The Dial Collection and if possible would like to do so based on the current policy held by Mr. Edwards, paying the pro rata premium. If this is not feasible, we shall add the items to our own policy. Since the delivery will be made by truck, is there any need to pack the objects other than sculptures. No doubt you do not intend to charge us for the return of loans we made to you, which would have been made to us automatically. This is just in passing.
5. We will of course arrange for the releases from other lenders and I shall take care of this before I leave for Russia.

Mr. Daniel Catten Rich

- 2 -

June 25, 1960

As we had scheduled our annual group show of paintings and sculptures by our artists for an opening on October 13th and had planned the other shows accordingly, it may be necessary for us to close the Dial Exhibition on October 10th, allowing only three weeks. This is regrettable and I shall see what I can do about rearranging the schedule. In any event, it will not be later than the 17th of October. Of course I shall include the Watson drawing and as soon as I manage a few days of rest in Newtown, Connecticut, my summer home, I shall make a final list including the drawings. I shall write to Georgia O'Keeffe directly about her Alligator Feet.

I certainly wish we had more space and could include a larger group than I listed previously but the sculpture will occupy considerable space. In any event, I shall plan all this before I leave for my trip abroad.

Again, I want to tell you how very grateful I am to you for making this exhibition possible.

My very best regards,

Edith

P.S. Can you let me know what the opening date is? I am obtaining some of your surplus capital for the opening date, number, price, at what.

We shall, of course, pay the insurance premium on the items borrowed from the Dial Collection and if possible would like to be as good as the current policy held by Mr. Edwards, paying the premium. It is to be noted that we shall add the items to our own policy. Since the delivery will be made by truck, it is there any need to have the objects other than sculptures. We don't need to have the objects for the return of items to you, which would have been made to us automatically. This is good in housing.

We will of course arrange for the release from other lenders and I shall take care of this before I leave for Mexico.

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COLUMBIA MUSEUM of ART

SENATE & BULL STREETS, COLUMBIA, SOUTH CAROLINA

JOHN RICHARD CRAFT
DIRECTOR

27 June 1959

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Tovaritch:

Have a real good time in Russia, and postpone any study of our "NEW YORK GALLERY" proposal until such a time as you return and have sufficiently caught your breath from trampling through the hordes of American tourists who seem to be making that hegira these days.

Our proposition has a great deal of time as far as you are concerned. I principally wanted to put you on notice.

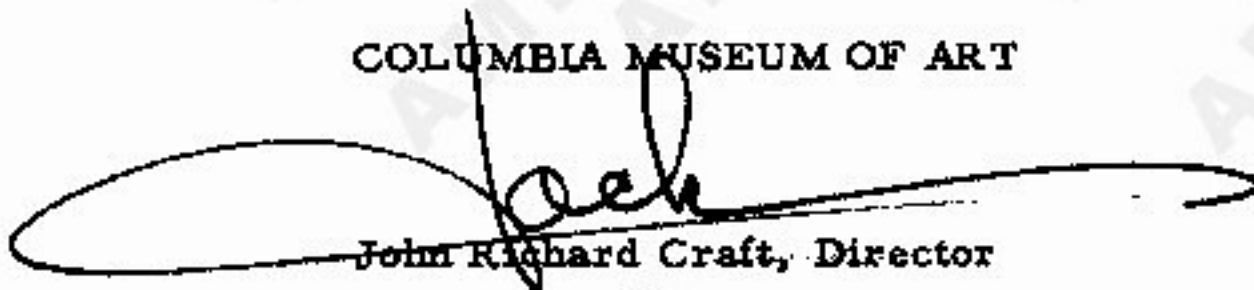
You will remember that I did want at least one glossy photograph of your gallery and a note of the history of your gallery and what it stresses in its sales services. Hayes will probably collect and ship all items for this proposition. If my figuring is fairly good at this, I would assume that their collection date for the Downtown Gallery should be around January 25, 1960. In advance of that, we would want such biographies and photographs of the artists to be included as would be most advantageous to our exhibition proposal and to the interpretation of the Downtown Gallery. - But, those notes of planning are just something to have in this dossier on your return when they can remind you of our conversation regarding this.

Now, relax and have a real wonderful time. Don't think I don't envy you!

Cordially yours,

COLUMBIA MUSEUM OF ART

JRC:LSB


John Richard Craft, Director

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[1959]

JWI

1499 BLUERIDGE DRIVE • BEVERLY HILLS, CALIFORNIA

June 27

Dear Mrs. Halpert.

Thank you for your offer
of the Marine for the summer
months - Instead, I have decided
to wait until fall when I
shall again be in New York.
At that time I want to go
over carefully all the Marines
that are available -

Sincerely yours,

John W. Deep

IS 245

CITY ART MUSEUM OF ST. LOUIS
ST. LOUIS 5, MISSOURI

June 29, 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I have been disappointed in the loan of a painting by Jack Levine for our USIA American exhibition. Would you by any chance lend us your painting, "The Banquet", oil, 1941?

Naturally, it would be covered with the same insurance and given the same care as the other picture, "Gate of Adobe Church" by O'Keefe. I know this is late in the season to ask you for an early reply, but I would very much appreciate it none the less as I am trying to wind up the affairs of this exhibition.

Looking forward to hearing from, believe me

Sincerely,

Bill

William N. Eisendrath, Jr.
Assistant Director

WNE:vcf

9/15 # gone
PL note
PL belongs to Henderson
9/2 note
PL # gone

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ROOM 5600
30 ROCKEFELLER PLAZA
NEW YORK 20, N. Y.

June 29, 1959

Dear Mrs. Halpert,

Would you be so kind as to sign the attached affidavit for insurance requirements?

Thank you for your repeated courtesies and believe me to be,

Yours sincerely,

Thomas Devine

V 000

H.L.

Person - Curran

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 from both artist and purchaser involved. If it cannot be
 established after a reasonable search whether an artist or
 purchaser is living, it can be assumed that the information
 may be published 60 years after the date of sale.

June 29, 1959

Mrs. Edith Gregor Halpert
 Eden Hill Road
 Newtown, Connecticut

Dear Edith:

Your letter with the news that you had accepted the
 appointment as curator of the American Exhibition
 in Moscow was good news, indeed. I have written Lee
 today to tell him and to give him your summer address
 until July 17. Here is the itinerary which I received
 from him this morning.

July 1-7: Hotel Thermal, Rhodes, Greece
 July 8-10: at sea
 July 11: Athens, c/o American Express

The biographical data on Walter Meigs will be forth-
 coming in the next few days. I am double checking it as
 he has won at least two awards in the last weeks and I
 want to make sure the information is completely up to
 date.

Thank you for your invitation and if I don't get to see you
 before you leave may you have both an exciting and a re-
 warding experience in Moscow.

Sincerely yours,


 Eleanor H. Hedge

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J.L. Robins
943 Kenyon Ave
Plainfield
N.J.

June 28, 1959

The Metropolitan Museum of Art
Dear Mrs Halpert

Mrs A. Ben Eyech Gardner
has referred me to you; I would like
to know the value of an oil painting I
have so I can have it properly insured.
It's a canvas about 15" x 19" by John Petro.
The picture shows old books, quill pen
ink well, candlestick pipe and matches.

I think the composition of
the articles in my picture is more
pleasing than the one by Petro which is
shown in a catalog which I saw
while visiting the Art Museum in St Louis.

Very truly yours
James S. Robin
(Mrs H.S.) 943 Kenyon Ave
Plainfield, N.J.

Mrs Gardner did not give me your initials.

JSR

*See put
photos?*

SS

100 South Rockingham
Los Angeles 49, Calif.
June 29, 1959

Edith G. Halpert
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Miss Halpert:

Since the time that you sent us the photographs of drawings and watercolors by Rattner and Shahn, my husband and I have been studying them closely. We have come to the conclusion that there is nothing for us in this group that we truly love.

As I mentioned previously, we want very much to someday own work by the two above-mentioned artists. However, it is too difficult to tell a Rattner by a photograph; it is much easier (for us!) with Shahn. When and if you get additional drawings or watercolors by Shahn, we would love seeing them.

We appreciate very much your wonderful and prompt cooperation. We wish you a very pleasant summer, and hope to hear from you once again in the fall.

Sincerely yours,

Mrs. Irving L. Meyer



CONTEMPORARY PAINTINGS

HOTEL TRAYMORE
ILLINOIS AVENUE AND BOARDWALK
ATLANTIC CITY, NEW JERSEY
PHONE ATLANTIC CITY 4-3021-6-1712

June 30, 1959

Mrs. Edith Halpert
The Downtown Gallery
32 East 51 Street
New York 22, N.Y.

Dear Mrs. Halpert:

We have your letter of June 23rd
at hand.

Mrs. Dintenfass will be in New
York Monday, July 6th, and will be in to
see you and straighten things out for the
summer.

Sincerely,

Helen Justman
Helen Justman

Director

MRS. ARTHUR DINTENFASS

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*note
all closed
with apt
Sept. 8*

THE SAN ANTONIO ART LEAGUE

WITTE MEMORIAL MUSEUM

BRACKENRIDGE PARK

SAN ANTONIO 9, TEXAS

TAYLOR 4-1812

June 30, 1959

Director
Downtown Gallery
32 East 51st Street
New York 22, N. Y.

Dear Sir:

The San Antonio Art League is planning to assemble in the Witte Museum for the first time an exhibition of approximately 35 drawings by contemporary artists, for exhibition November 8 through November 29th. We are particularly interested in including work by these artists who have exhibited in your gallery:

Max Weber
John Marin
Stuart Davis
Abraham Rattner
Ben Shahn
Charles Demuth
Bernard Karfiol

Could you advise us if drawings by these artists are available and could be loaned to the San Antonio Art League for the period of this proposed exhibition? Perhaps you would like to recommend others for our consideration.

The Art League carries full insurance during exhibition and shipment and is prepared to assume all shipping costs. We will be able to exhibit only drawings which are framed and under glass.

Thank you very much for your assistance.

Yours sincerely,

Martha Utterback

Martha Utterback
Curator of Art

MU:rb

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(2)

June 30, 1959

Mr. Robert Sivard
Chief, Exhibits Division
Information Center Service
United States Information Agency
Washington 25, D. C.

Dear Mr. Sivard:

As suggested, I am sending you copies of two day letters sent today.

Also, I have been in touch with Mr. Philip Wittenberg, now at the Hay Adams House in Washington, representing Ben Shahn and coordinating with the attorney for Philip Swergood, Sidney Eliot Cohen. I have tried to reach Under-Secretary Dillon through his brother-in-law, S. S. Spivack, but he refused to make contact for me. Unfortunately I did not know that the hearing would be held on Wednesday, as I have been in Connecticut, thus obviating any activity throughout the weekend when no one could be reached and being obliged to wait until Monday when the telegraph offices were open in Danbury.

In talking with Miss Bingham, I mentioned the following:

- a) The Ford Foundation made a survey in 1956 and a slight section of the report dealing specifically with the Texas fiasco appeared in the ARTNews of October 1956. The article was written by Charlotte Devree and appears on pp. 34, 35, and 53-56. On the last page, second paragraph, specific reference is made to Ben Shahn as follows:

"Shahn, a liberal, survived an FBI investigation unscathed and recently was issued a passport to lecture abroad."

- b) In The New York Times of Monday, May 2, 1956, there was a long article quoting Senator Lehman, under the heading, "Senator Herbert H. Lehman Assails Security Policy," which said in part:

"We have seen Congress permit its chambers to be used as a privileged sanctuary for the launching of irresponsible assaults against the good name of perfectly loyal individuals and institutions."

- c) On the occasion of the Twenty-Fifth Anniversary of the Museum of Modern Art, the following message was taped by President Eisenhower:

"To us, in this anniversary, there is a reminder to

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June 30, 1959

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all of us of an important principle that we should ever keep in mind. This principle is that freedom of the arts is a basic freedom, one of the pillars of liberty of our land. For our Republic to be able freely to use their talent. Likewise, our people must have unimpaired opportunity to see, to understand, to profit from our artists' work. As long as artists are at liberty to feel with high personal intensity, as long as our artists are free to create with sincerity and conviction, there will be healthy controversy and progress in art. Only thus can there be opportunity for a genius to conceive and to produce a masterpiece for all mankind. But my friends, how different it is in tyranny. When artists are made the slaves and tools of the state; when artists become chief propagandists of a cause, progress is arrested and creation and genius are destroyed... Let us resolve that this precious freedom of the arts, these precious freedoms of America, will, day by day, year by year, become ever stronger, ever brighter in our land.

- d) I am enclosing also a copy of a press release issued by the American Artists Professional League, tracing the major source of all this activity and instigation of various congressmen in the past. The person most influential is Wheeler Williams, whose name appears as a sponsor.

In this instance, my feeling is that the major counterattack, rather than defense, could be based on the fact that private and museum property is being attacked, that the objects lent by the generous collectors and institutions may be devalued; that the owners are being defamed; that the jurors were given freedom of selection; and that President Eisenhower made a strong point on page one in the publication entitled "American National Exhibition in Moscow 1959," presumably issued for the benefit of the guides. The statement I refer to represents an agreement between the U. S. A. and the U.S.S.R. dated October, November, and December 1958.

Obviously we are furnishing the most effective ammunition to counteract any sense of good will by having this public hearing. In my experiences last year in Russia, when "Little Rock" was mentioned by everyone there from the youngsters who approached all American visitors asking for guns to important officials, it was an easier matter to counteract criticism because the acts were perpetrated by individuals and/or state officials — not by the federal government itself. I found that my discussions with individuals who approached me while I was dining alone were always strengthened by the fact that I could look each individual in the eye and assert unequivocally that in my experience the artist was completely free to express himself. In the 1959 exhibition, for instance, pictures such as "Pastor Weiss' Fable," "Welcome Home," "The Eternal City," etc., would make superb material for reference. I know that in speaking to the director of a sales gallery the most effective statement I made was that

Mr. Robert Steward

- 3 -

June 30, 1959

during the war an enemy alien, Kuniyoshi, was awarded the first prize at Carnegie Institute. This is one of the facts I cited in talking with Radio Free World.

Since Walters' statement has already appeared in all the newspapers abroad, it will seem rather ridiculous to stress freedom of expression unless a statement from the highest authority is published to counteract this outrageous hearing and the ensuing publicity.

If time had permitted, I had planned to suggest engaging the firm of Arnold and Fortas or someone who would have been prepared to do so.

In closing, may I ask for instructions regarding the approach I am to take in Moscow in connection with this entire matter and how my talks should be directed. This, as you can see, is imperative at this point. Naturally, I want to do everything I can to counteract the atmosphere created but want to remain within my specified "limitations."

Sincerely yours,

RSH:pb

Enclosure

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30 June 1959

Mrs. Edith Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

My trip to New York was all too short, but I was particularly happy to have the chance to meet you and talk over the idea for our show. We are greatly encouraged to have your active cooperation on our exhibition. (For convenience let's call it "The Precisionists.")

Thank you for letting me see your artist notebooks. I will be working from the Detroit microfilms and feel very lucky to have access to the records which they have filmed.


Also thanks for introducing me to Charles Sheeler. I had a wonderful visit with him and we literally talked for two days. I managed to tape some of the conversations, since he is now the proud owner of a recorder and, happily, he is very garrulous and full of interest in the project.

I really do not anticipate any problems with O'Keeffe. As you say, most of the pictures are in the hands of owners. Naturally I would like to meet and have some conversation with O'Keeffe to give immediacy and substance to the publication.

I hope that your work on the exhibition in Russia is going well. Visiting Moscow twice these days is no small feat and I envy you the experience. I read the Walters comment on the artists selected and, like everyone else in the museum world, am sending my letters off to Washington. I carefully reread the jury's invitations to museums in which they stated the principle of the selection being free from political pressure and in the hands of professionals. Let's hope so.

Please thank your staff for their attentiveness during my visit and I would like to express my personal appreciation to you for your interest in my work.

Best regards,



Martin Friedman
Acting Director

MF:sg

being information regarding sales transactions, is responsible for obtaining written permission at and purchaser involved. If it cannot be or a reasonable search whether an artist or ying, it can be assumed that the information had 60 years after the date of sale.

WORCESTER ART MUSEUM
55 SALISBURY STREET
WORCESTER, MASSACHUSETTS

TELEPHONE Pleasant 3-4678
CABLE ADDRESS: WORCART

June 30, 1959

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I have your letter of June 26, and this is to follow up some details on the Dial Collection Exhibit (American Section).

1. You can count on the material reaching you a few days before the 21st. We shall let you know more definitely later.
2. It seems that it is our custom to insure and bill the borrower. This will make it cheaper for you than if you were to take out a special policy. We carry insurance on the Dial Collection at the instruction of Mr. Edwards.
3. The packing charges will be at a minimum
4. We certainly shall not charge you for the loans made from your collection. We are most grateful for your participation.
5. I note that you will let us know about the drawings, and I am glad to see that you wish to include the Watson sketch.
6. In regard to the catalogue, we printed a good sized edition in order to keep them in stock for several years, but could let you have up to 250 copies. The retail price is \$1.50 which is close to its cost. We could let you have them at \$1.40 if that is agreeable to you.

I am delighted you are going to Russia even if you are not, since I think it is very important to make our best impression there.

Kind regards always,

Sincerely,



Daniel Catton Rich, Director

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Yale University Art Gallery

1111 CHAPEL ST., NEW HAVEN 11, CONN.

ANDREW CARNDUFF MITCHELL, DIRECTOR

June 30, 1959

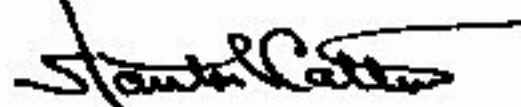
Mrs. Edith Halpert
Downtown Gallery
32 East 51st Street
New York, N. Y.

Dear Mrs. Halpert:

Would you be good enough to send us a list of the artists your gallery currently represents for our records of activity in contemporary art.

With kindest wishes,

Sincerely yours,



Stanton L. Catlin
Assistant Director

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June 31, 1999

Mr. Marvin Cone
Head - Art Department
Coe College
Cedar Rapids, Iowa

Dear Mr. Cone:

The gallery is closed for July and August and Mrs. Walpert will not return to the gallery until September 8th. At that time I shall refer your letter of June 26th to her for a reply.

Sincerely yours